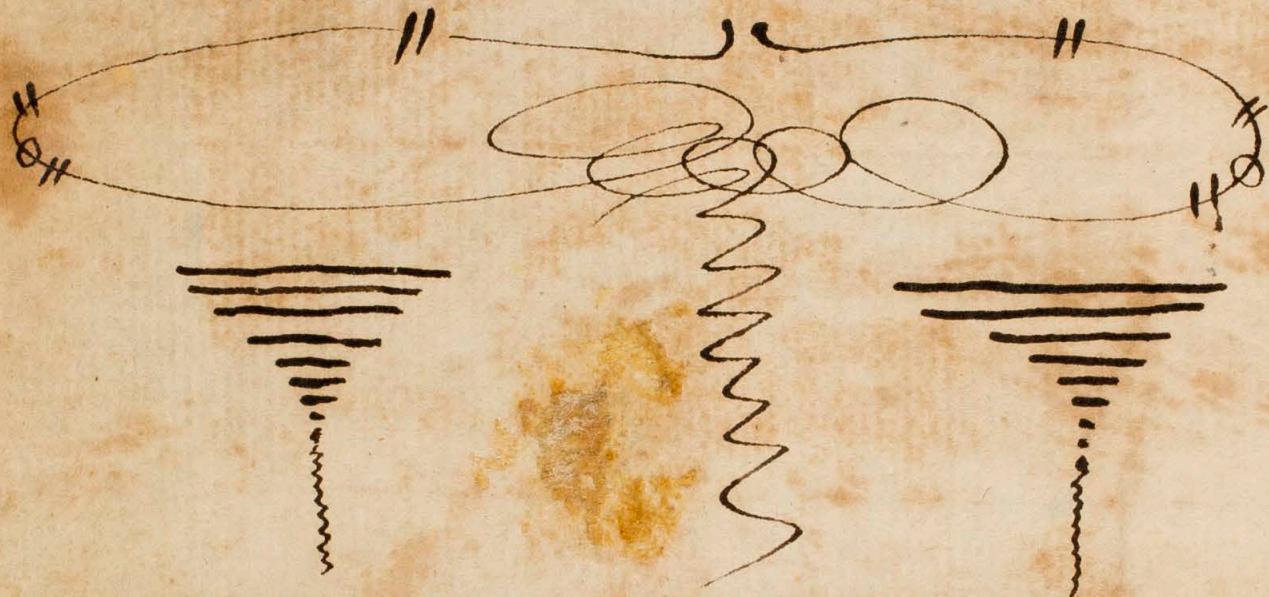




1806.

Price of E. P. Dauch

J. Williams's Property



Clearing

Over

From

J. A. Williams

POSTMASTER: IF FOR ANY REASON THIS PACKAGE SHOULD NOT BE DELIVERED TO THE PARTY ADDRESSED
WE WILL SEND THE NECESSARY POSTAGE FOR ITS RETURN, IF YOU WILL KINDLY LET US KNOW THE AMOUNT REQUIRED.

To

Merchandise.

DENNISON'S POSTAL LABEL.

131171 Page. 650

Now do we expect, to find the work.

Nov 1806 29th

Joseph Williams's Book.

This Book in Cooperstown was bought
And for it I a long time sought
I bought it of Elihu Phineas
And gave for it a half a Guinea.

Dec 1. 1806

2

7

B
11.

11

5

6

A decorative flourish consisting of two concentric circles with a small circle in the center.

7 th will _____

A virtuous minded you

8.

By Iniquity and Sin, & Misfortune
- enter in.

By Delight and same care we come to
write fair.

9

Contention and strife.

10 God above.

Duty, Fear, and Love, we owe to

O ¹¹ -d then you;
Endeavour to do well, an

12

13

11

Sec^t PiEcEES.

15

- Esther) Anthem 163. ^{Page} Dedicat^t Poem 169.
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- The dying Christian 120. Heavenly Vision 185.
- Temple Hymn 79. The Pilgrims Farewell 145

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20

Complaint L.M.

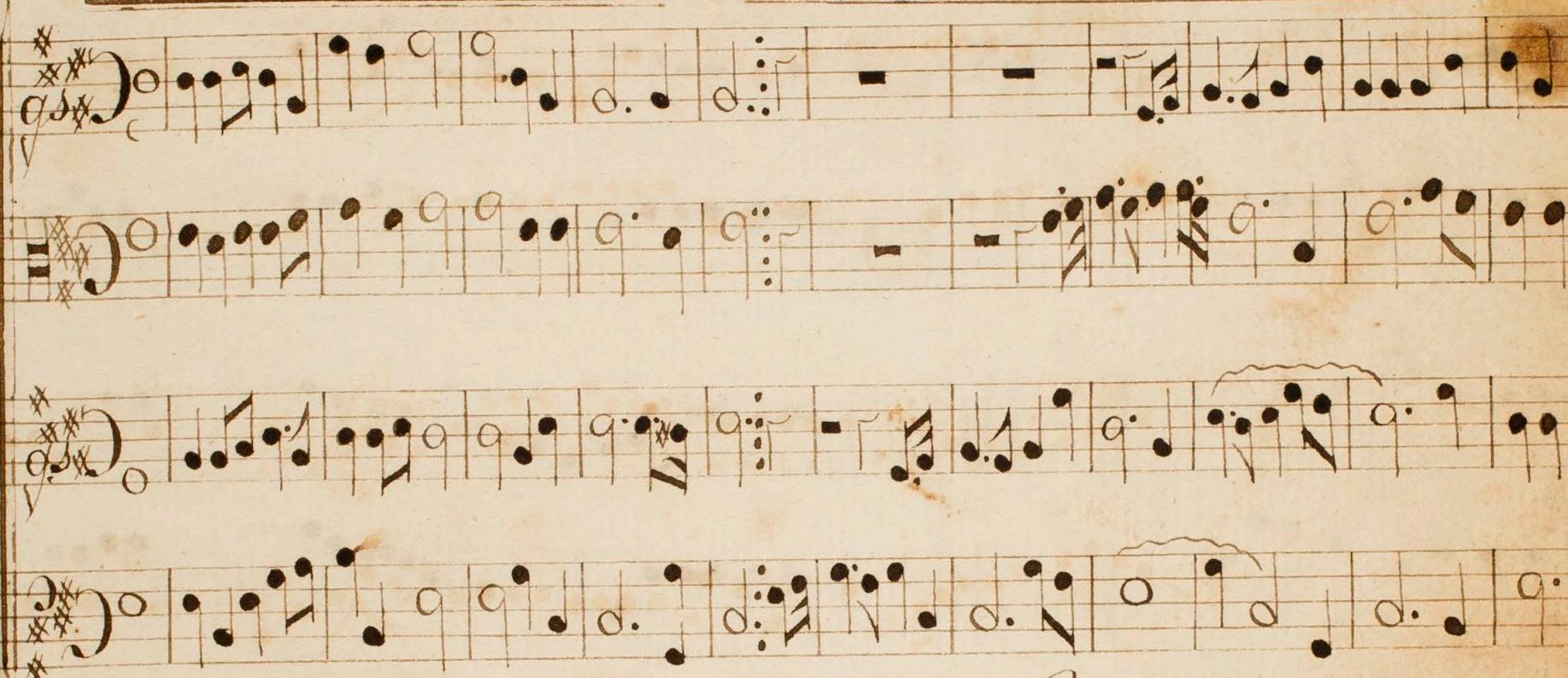


Ps. 90th v. 6.



Desired Rest. C. M.

21



Concord. S. & A.



22

Morning C. M.



Continued. 3



Mornino



Concord, L. & M.

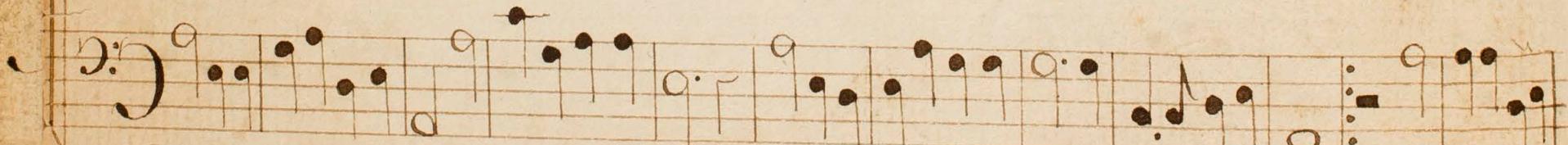
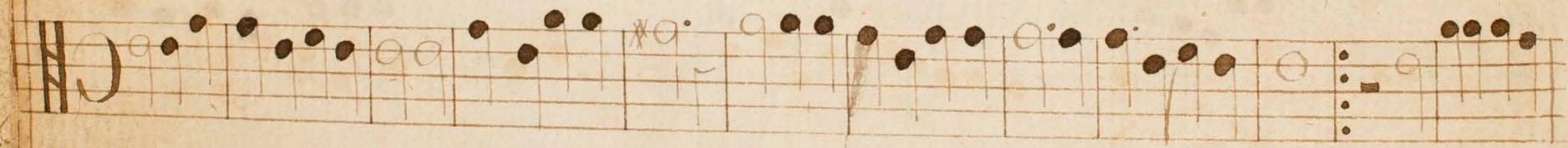


24

Concord. 1807.



For

Sumons C. M. B.

N. Summons. S. V.S. ²⁵ O.

25

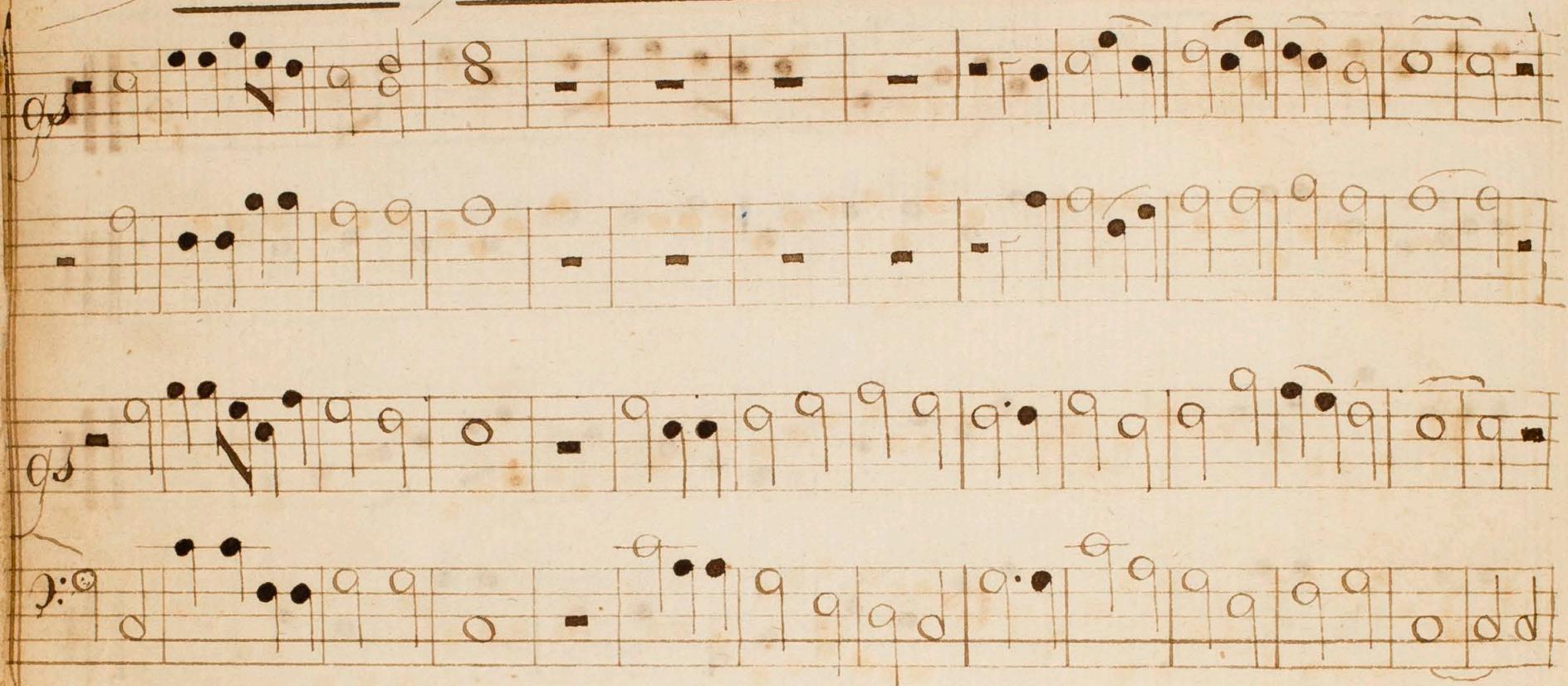
A handwritten musical score for four voices, consisting of four staves. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the bottom staff a tenor C-clef. The music is written in common time. The notation includes various note heads (solid black dots) and stems, with some notes having horizontal dashes or vertical strokes through them. Measures are separated by vertical bar lines, and measures 1-4 are grouped by a brace. Measures 5-8 are grouped by another brace. Measure 9 contains a single measure repeat sign. Measures 10-12 are grouped by a brace. Measures 13-16 are grouped by another brace. Measures 17-19 are grouped by a brace. Measures 20-22 are grouped by another brace. Measures 23-25 are grouped by a brace. Measures 26-28 are grouped by another brace. Measures 29-31 are grouped by a brace. Measures 32-34 are grouped by another brace. Measures 35-37 are grouped by a brace. Measures 38-40 are grouped by another brace. Measures 41-43 are grouped by a brace. Measures 44-46 are grouped by another brace.

Justice. L. M. P.

The image shows four staves of handwritten musical notation on four-line staff paper. The notation uses black dots for note heads and vertical stems. The first three staves begin with a clef that looks like a stylized 'D' or 'B'. The fourth staff begins with a clef that looks like a stylized 'C'. Measures are separated by vertical bar lines. The music consists of eighth-note patterns, sixteenth-note patterns, and various rests. The paper has a light beige or cream color with some minor foxing or staining, particularly towards the bottom.

26

S. Justice. v. x.



Continued



Christmas. P. M.

27

Pia.

A handwritten musical score for piano, consisting of five staves of music. The title "Christmas. P. M." is written in large, flowing cursive script at the top center, with the number "27" in the upper right corner. Below the title, the word "Pia." is written in a smaller cursive font. The music is divided into two sections: the first section ends with a repeat sign and the instruction "W. D. Continued. For.", followed by a treble clef and a key signature of one sharp. The second section begins with a bass clef and a key signature of one sharp. The music is written in common time, with various note values including eighth and sixteenth notes. The paper is aged and shows some staining.

28

Friendship. P. M.



P. 122 d. J. W.

Pia.

Pia.

Sor.



Providence. L. M.

29



P. 69th. Proa



30 "

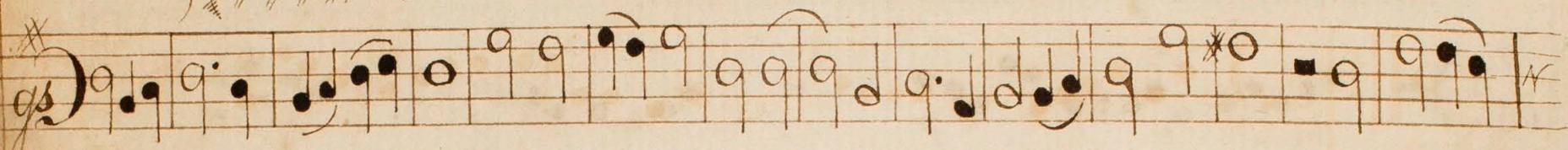
NORFOLK. L.M.

A handwritten musical score for six voices. The title 'NORFOLK. L.M.' is at the top, with a tempo marking '30"' and a decorative flourish to its left. The score consists of six staves, each starting with a soprano C-clef. The music is in common time. The first three staves are in G major (indicated by a 'G' with a circle), while the last three staves are in E major (indicated by an 'E' with a circle). The vocal parts are labeled 'Soprano', 'Alto', 'Tenor', 'Bass', 'Contratenor', and 'Castrum'. The music features various note values including eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines, and repeat signs with endings are present in the later sections. The manuscript is written in brown ink on aged, yellowed paper.

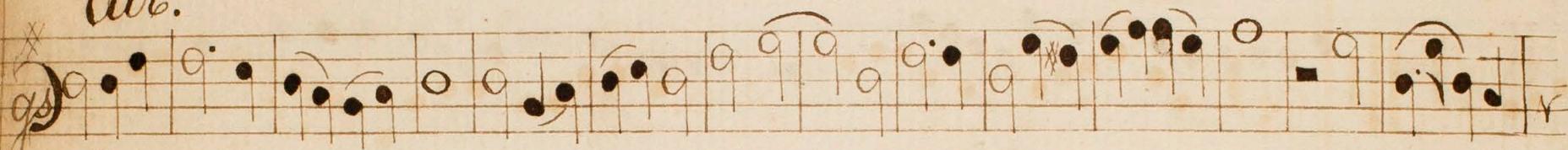
Deerfield. C. M.

32

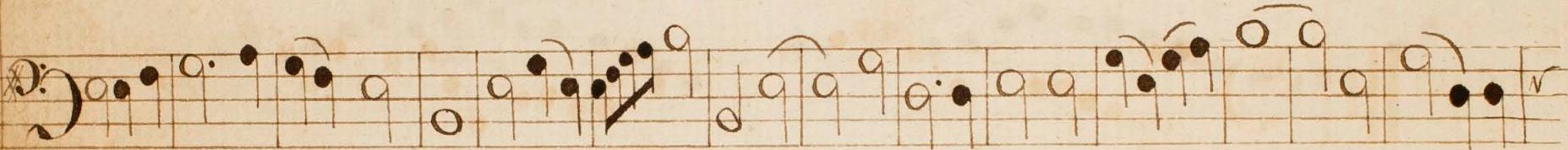
Solitude P. M.



air.



otwas



Continued

Pia.

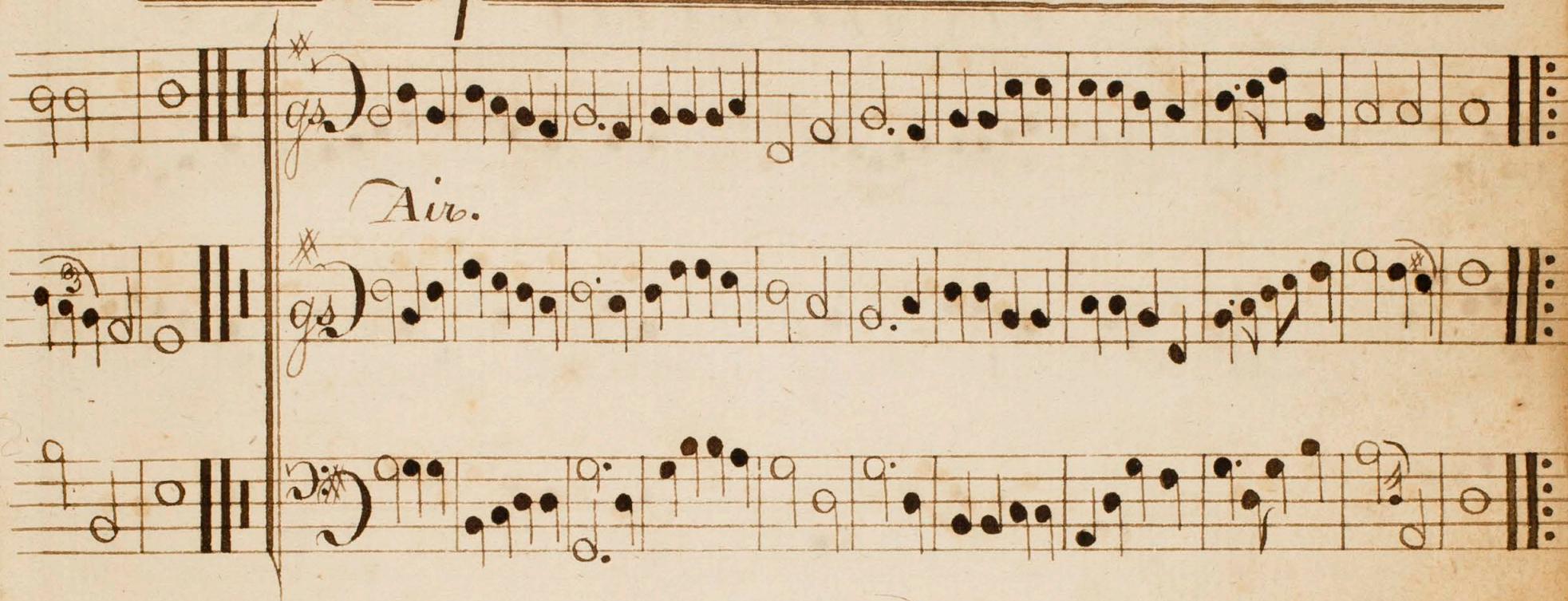
For.



Confidence

L. M.

33

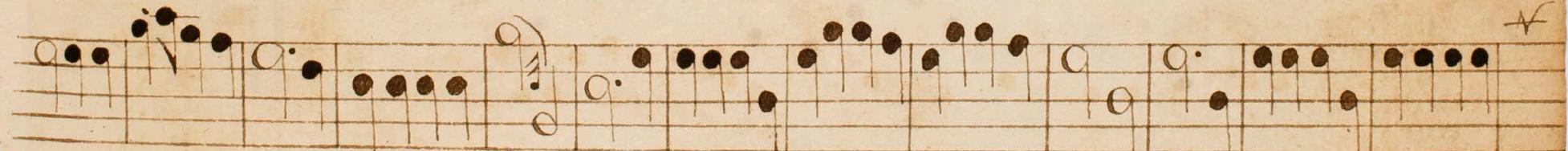
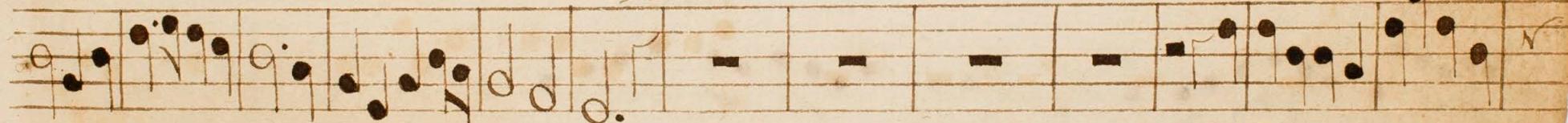


Continued

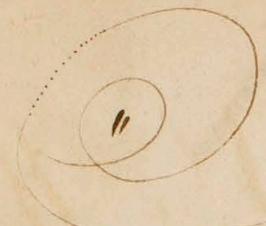
Pia.

Pia.

Fox.



34



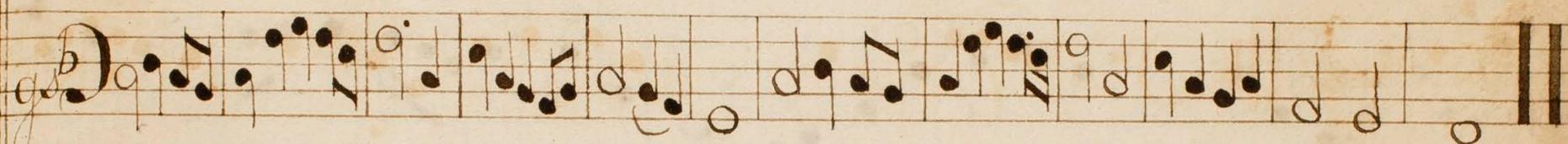
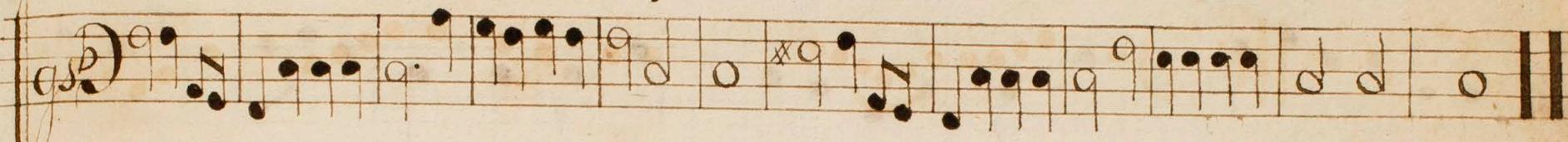
Monticello S. M.

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The notation uses a mix of note heads and stems, with some rhythmic values indicated by vertical dashes. Measures are separated by double bar lines with repeat dots. The bass staff includes a bass clef and a C-clef. The alto staff includes a C-clef and a bass clef. The soprano staff includes a soprano clef and a bass clef.

Continued

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time, continuing from the previous page. The notation uses a mix of note heads and stems, with some rhythmic values indicated by vertical dashes. Measures are separated by double bar lines with repeat dots. The bass staff includes a bass clef and a C-clef. The alto staff includes a C-clef and a bass clef. The soprano staff includes a soprano clef and a bass clef.

Sweet Complaint S. M.



Continued.



B6

{Treble} Lively.



{Air.}



{Bass}

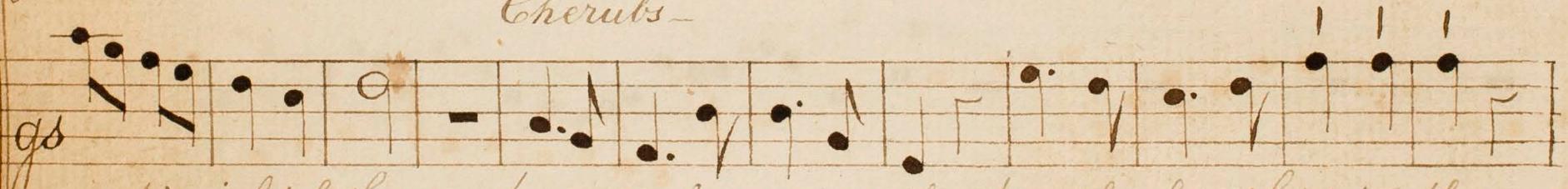


{Soft.}

{Loud.}



Cherubs-



-cena his rightful throne ~~xxxxx~~ on the gongoror gaife. Seraphs glow with brighter blaze.

Ascension v. s.

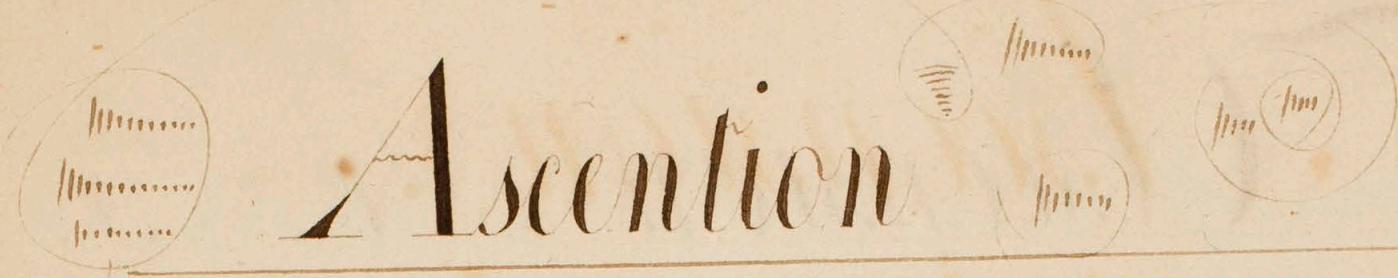
Hail him ill. Hail him as he passes

Each bright order of the sky. Hail him as he passes by

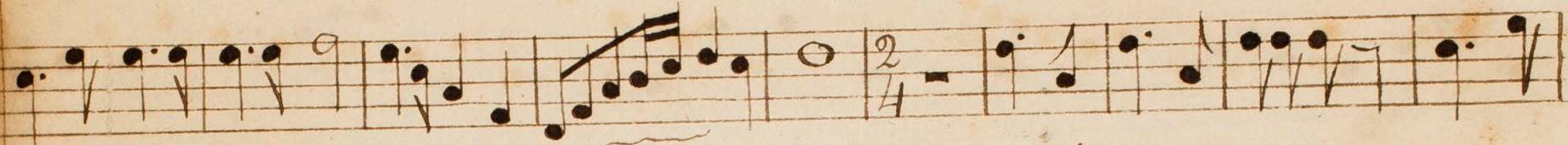
{Adagio.}

by

Hail him ill. as he passes by. Saints the glorious ^{umpk} meet see their garments at his feet.



Ascension



its.



By his scars his toils are ^{view'd} And his garments roll'd in blood. Heaven her king congratulates, Opens



wide her Golden, Angels songs of victory bring, All the blissful regions ring



Q. Ascension.

39

*All the blissful.**All the blissful regions ring — Sinners join the heavenly hours For redemption*

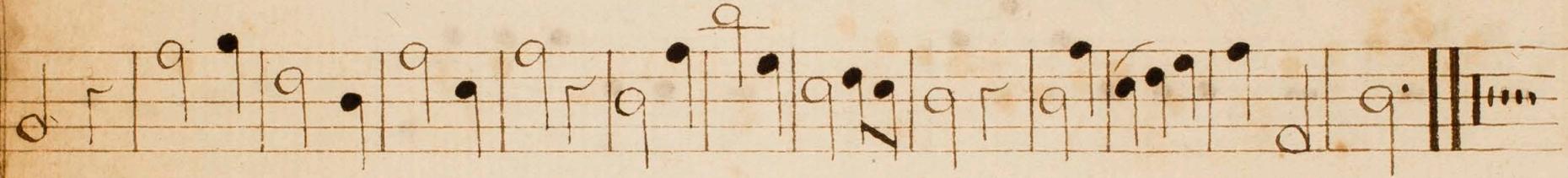
{Pia.}

*worthy**all is ours, None but burden ^{inners} prove. Blood bought pardon dying love. Hail thou dear thou art the*

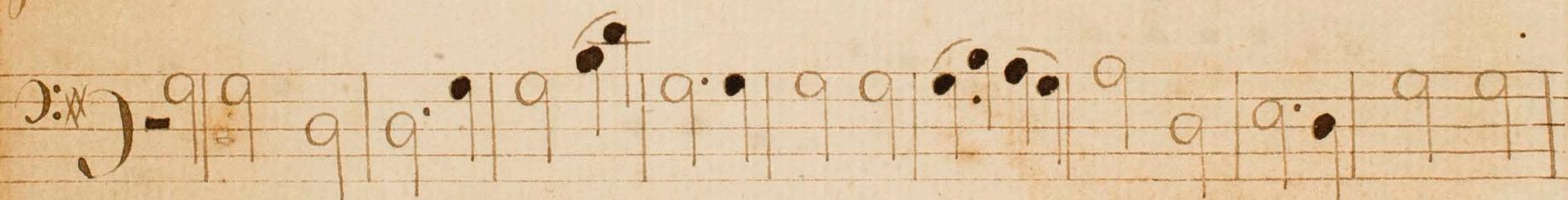
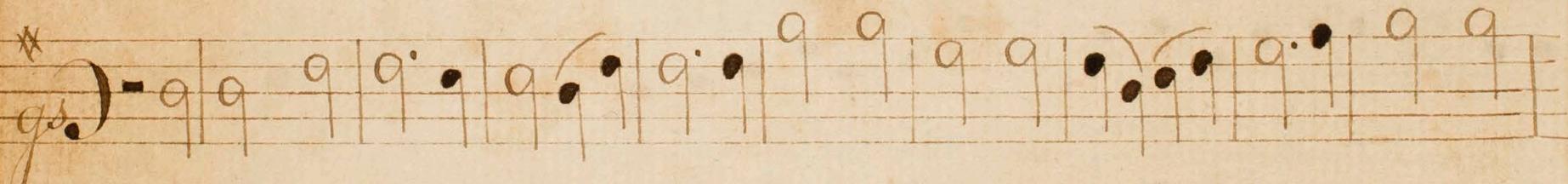
110



*son of
Lord Holy Lamb incarnate World. Hail thou suffering God, Take the trophies of thy Blood.*



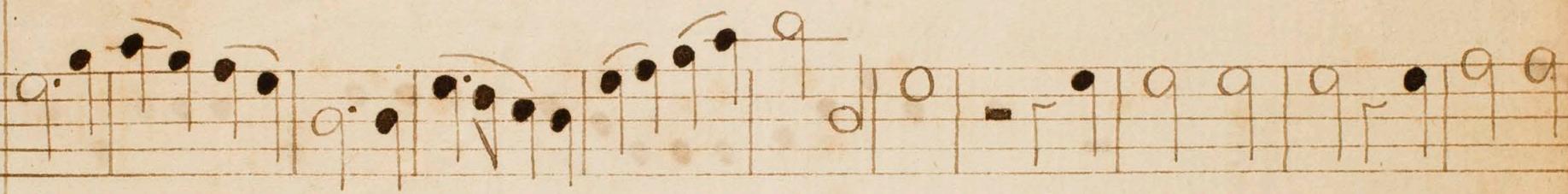
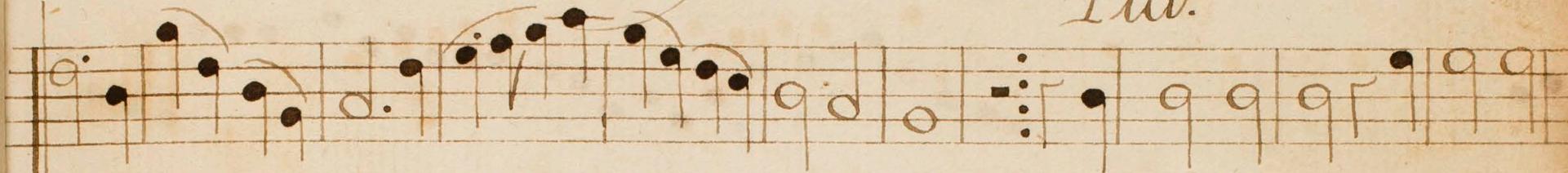
Ode on Science L. M.



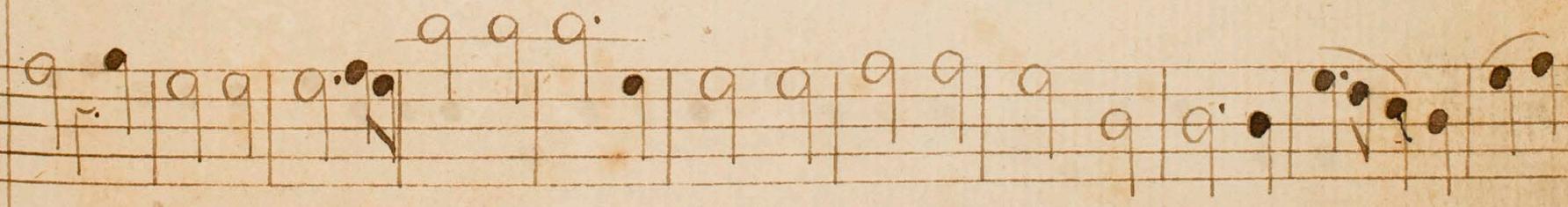
ODE.

Pia.

41



Sor.



A handwritten musical score consisting of five staves, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music is written in brown ink on aged, yellowish paper. The first four staves begin with a treble clef, while the fifth staff begins with a bass clef. Measure numbers '1' and '2' are placed above the first two staves. Measures 1-4 feature eighth-note patterns, while measures 5-8 feature sixteenth-note patterns. Measures 9-12 show a return to eighth-note patterns. Measures 13-16 feature sixteenth-note patterns. Measures 17-20 show a return to eighth-note patterns. Measures 21-24 feature sixteenth-note patterns. Measures 25-28 show a return to eighth-note patterns. Measures 29-32 feature sixteenth-note patterns. Measures 33-36 show a return to eighth-note patterns. Measures 37-40 feature sixteenth-note patterns. Measures 41-44 show a return to eighth-note patterns. Measures 45-48 feature sixteenth-note patterns. Measures 49-52 show a return to eighth-note patterns. Measures 53-56 feature sixteenth-note patterns. Measures 57-60 show a return to eighth-note patterns. Measures 61-64 feature sixteenth-note patterns. Measures 65-68 show a return to eighth-note patterns. Measures 69-72 feature sixteenth-note patterns. Measures 73-76 show a return to eighth-note patterns. Measures 77-80 feature sixteenth-note patterns. Measures 81-84 show a return to eighth-note patterns. Measures 85-88 feature sixteenth-note patterns. Measures 89-92 show a return to eighth-note patterns. Measures 93-96 feature sixteenth-note patterns. Measures 97-100 show a return to eighth-note patterns.



Miles Lane C. M. Shrubsole.

Pia. *S.*

Pia. Sov. 1 2

the power and crown him wth Lord of all.
crown.

This section contains three staves of musical notation. The first staff is for the piano (Pia.) and includes a soprano vocal line. The second staff is for the piano (Pia.) and soprano (Sov.). The third staff is for the piano (Pia.) and soprano (Sov.). The lyrics "the power and crown him wth Lord of all. crown." are written below the piano parts.

Leoni S. M. 23^{P.}



Torrington. P. M.

air.

For.

And fills the ravish'd ear,

Pia.

For.

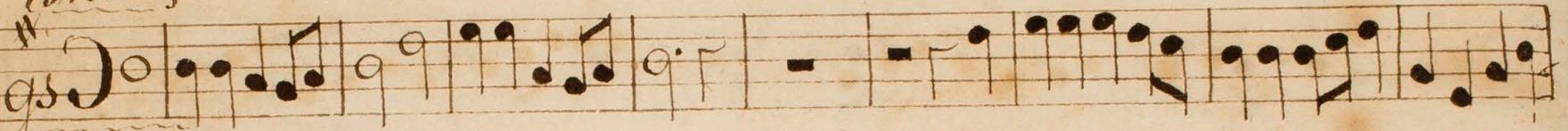
Soft on the morning floats

Hark what celestial notes The tuneful shell And vocal choir
 What melody we hear The golden lire The concert swell.

The tune. — The — And vocal — choir The concert swell.

16 Florida. S.M.

{Treble}



{Counter}



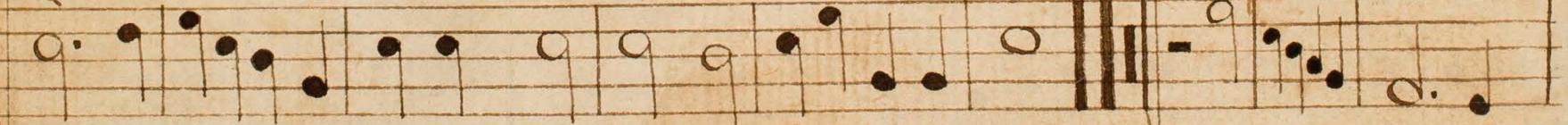
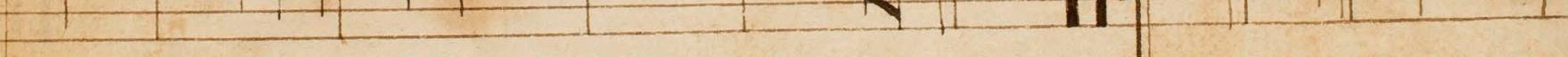
Air.



{Bass}



{Is this the kind return, } Thus to abuse eternal love.
{Are these the thanks we owe, } Whence all our blessings flow.

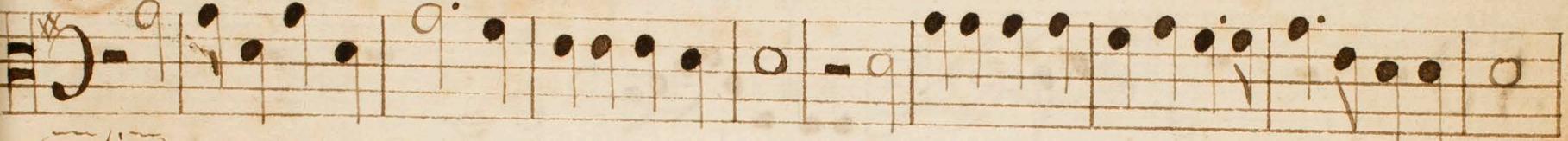


Mount Hermon S. M.

{Treble}



alto.



{Air.}



{Bass}

el love
gs flon

S!



S!



S!



S!

48.

92^o B.

Lorrain C. M.



London

L. M.



London, Beginning



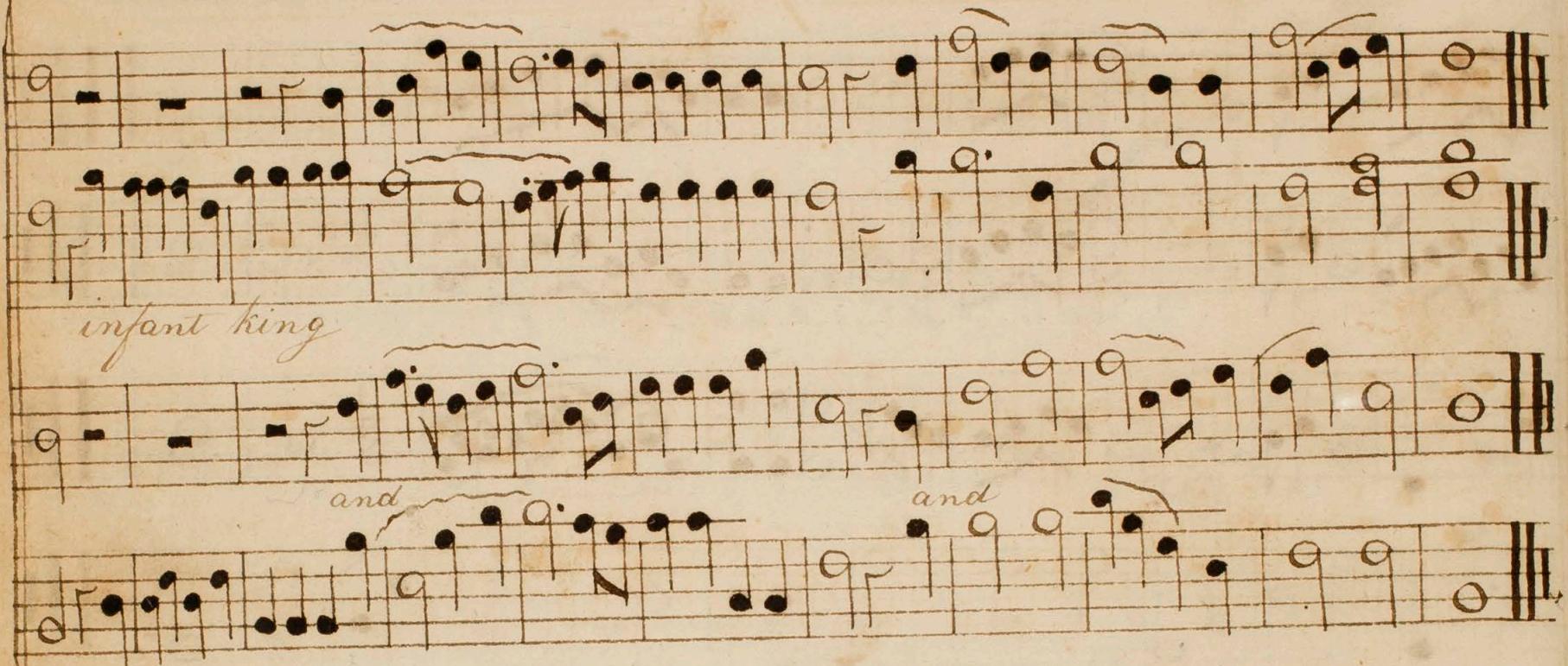
Me thinks I hear the Heavns resound and all the earth exulting ring



To usher in the glorious morn And hail the spotless

50.

London Continued



Solemnity. C. M.



51.

Solemnity, C. M. 228. *Hymn*



Stafford S. M. 118 R.

Soprano.

See what living stone.

52.

Lark C. M.

Death of Gen^r Washington.



54.

{ Washington }

Supplications

{ Moderate }



{ Oh wash my soul from every sin, } Here on my heart the burden
 And make my guilty conscience clear. A past offences pain mine



55.

Simplification

L.C.M. Ps. 51.



and
Delight. Pleasant Air.



50

Delight

P. W. Ps. 121. 3.



Newburgh Ps. 148.

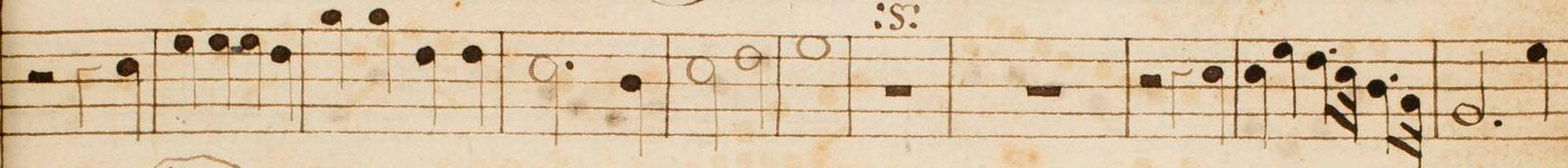


Let every Creature join to praise the eternal God

ye
p

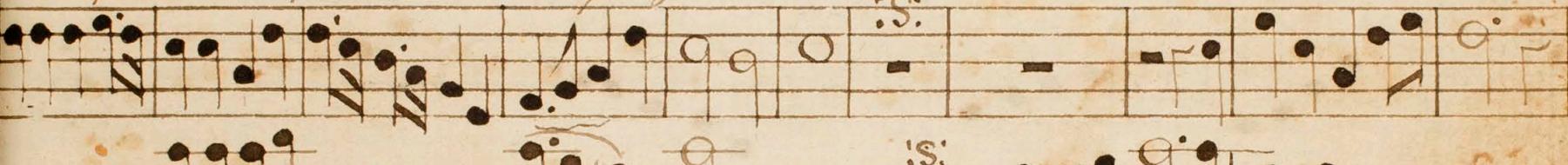
Newburgh. S. Meter.

:S:



Ye heavenly hosts the song begin and sound his name abroad

:S:



:S:



Ye...
Thou sun with golden beams } { Ye starry lights yet twinkling flains
And moon with paler raise } Shine to your makers praise . 2



2



1 2



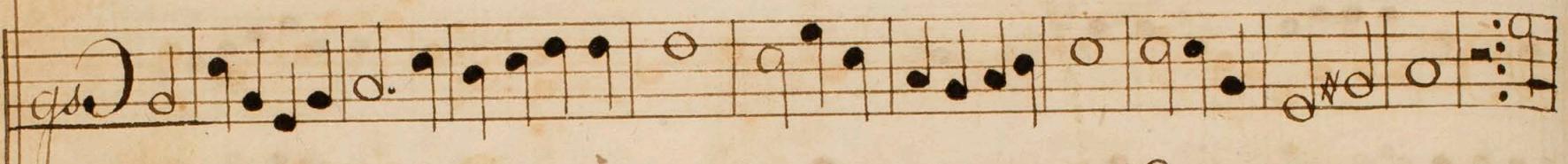
1 2



1 2



No. 5. S. Meter.



Come ye that love the Lord, And let your joys be known



join in a song with sweet accord, Let those refuse to sing

And thus surround the throne That never knew our God.



But favorites of the heavenly King, May speak their joys abroad.



Messiah S. M.

Handwritten musical score for "Messiah" in Soprano/Middle C key, featuring four staves of music and lyrics.

The score consists of four staves of music, each with a key signature of one sharp (F#) and a common time signature. The vocal parts are written in soprano/middle C notation.

The lyrics are as follows:

'Tis finish'd so the Savior cried. (died) 'Tis finish'd all, heav'n resounds
 When on the cross he bowed and died Eternal mercy knows no bounds

The score includes several rests and dynamic markings such as f (fortissimo), ff (fuerissimo), and p (pianissimo). Measure numbers 1 and 2 are indicated above the staff lines.

60.

Castle

{Treble}



Second.



Alto.



Counter Tenor.



Sweet is the work my God my King To shew thy love by morning light
 Sir. To praise thy name give thanks And talk of all thy truths at night



Bass.



Bassoon. 2nd Bass.



Street S. M.

61.



62.

{Treble.}

Mount-Vernon, P. M.

A handwritten musical score for three voices: Treble, Tenor, and Bass. The music is written on five-line staves. The Treble staff begins with a common time signature and a key signature of one sharp. The Tenor staff follows with a common time signature and a key signature of one sharp. The Bass staff begins with a common time signature and a key signature of one sharp. The music consists of several measures of notes, primarily eighth and sixteenth notes, with some rests and dynamic markings like 'p' (piano).

Great God, the heavens well ordain'd frames
 Declares the glories of thy name } There thy rich works of wonder.
 A thousand starry beauties there

Treble

A continuation of the handwritten musical score. The Treble staff begins with a common time signature and a key signature of one sharp. The Tenor staff follows with a common time signature and a key signature of one sharp. The Bass staff begins with a common time signature and a key signature of one sharp. The music consists of several measures of notes, primarily eighth and sixteenth notes, with some rests and dynamic markings like 'p' (piano).

Bass. Tenor

A continuation of the handwritten musical score. The Treble staff begins with a common time signature and a key signature of one sharp. The Tenor staff follows with a common time signature and a key signature of one sharp. The Bass staff begins with a common time signature and a key signature of one sharp. The music consists of several measures of notes, primarily eighth and sixteenth notes, with some rests and dynamic markings like 'p' (piano).

Milton L. M.

63.



of
shine}
{A thousand radiant marks appear}
beauti
{Of boundless power and skill divine.)

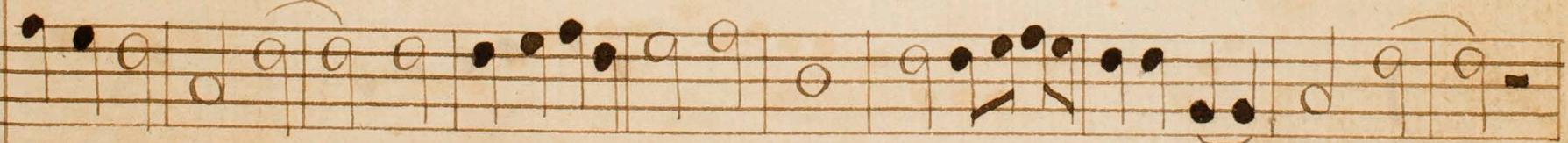
Pia.

Cres.



Pia.

Cres.



{64.}

For.

100

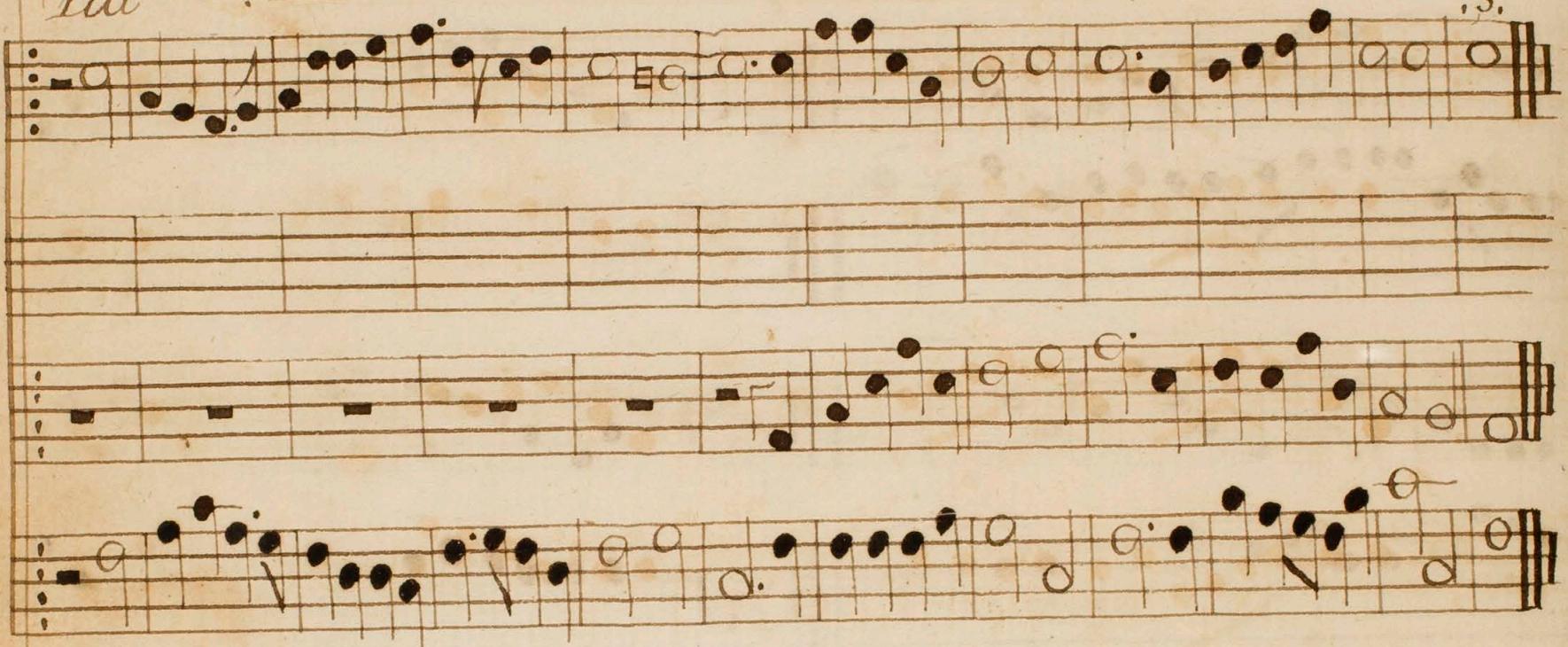
三

MILTON.

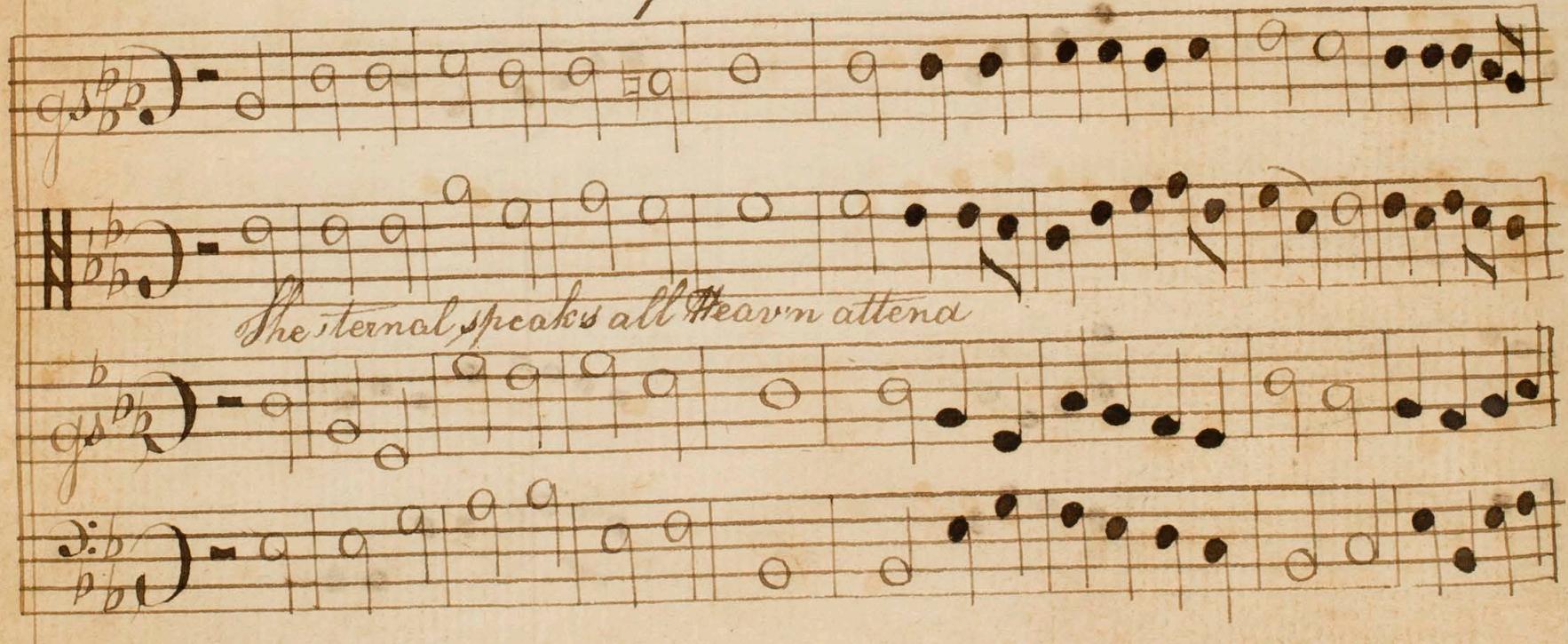
Pia

三

• 5 •



Redemption P. M. Billings.



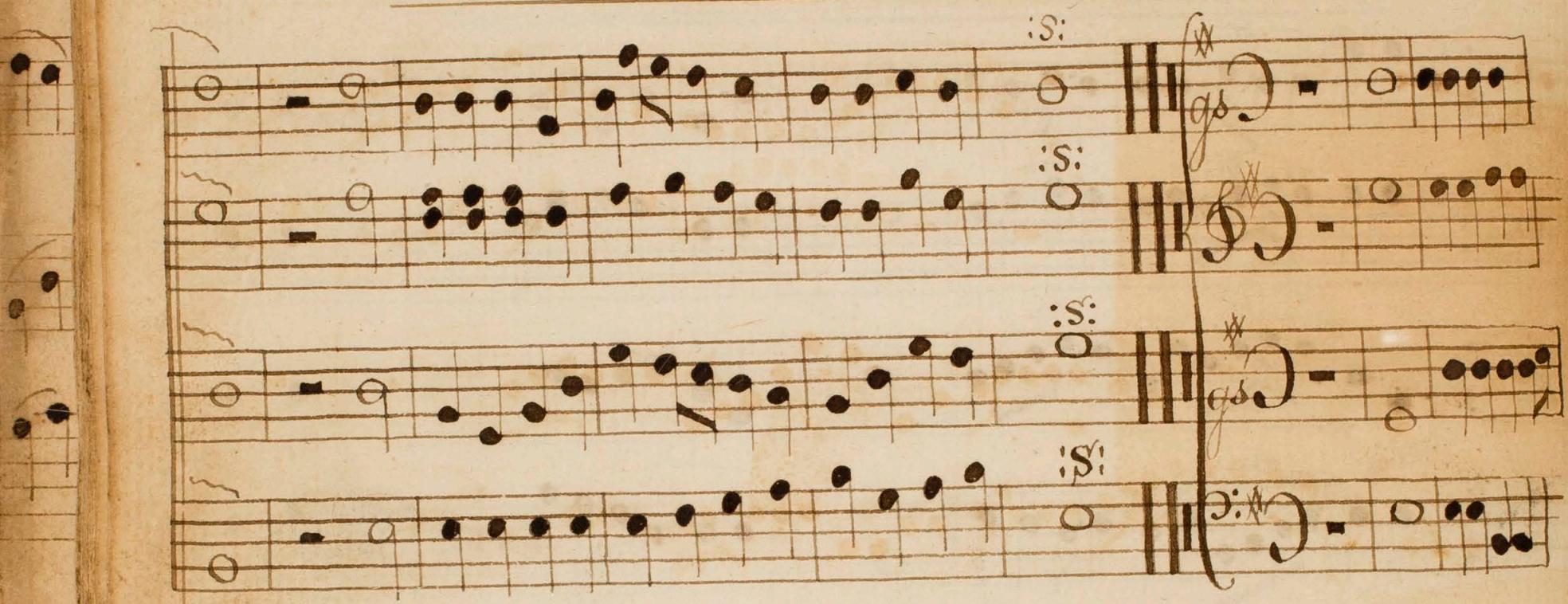
165.

REDEMPTION. For

A handwritten musical score for four voices or instruments. The title "REDEMPTION." is at the top, followed by "For" in a smaller script. The score consists of four staves of music. The first three staves begin with a treble clef and a common time signature. The fourth staff begins with a bass clef and a common time signature. The music features various note heads (solid black, hollow, and cross-hatched) and rests. Several trill markings ("tr.") are placed above specific notes. Three dynamic instructions are written below the music: "Soft.", "Soft.", and "Loud.". The score is written on aged, yellowed paper.

65.

WEST



TOWN. S. M. 66.



67.

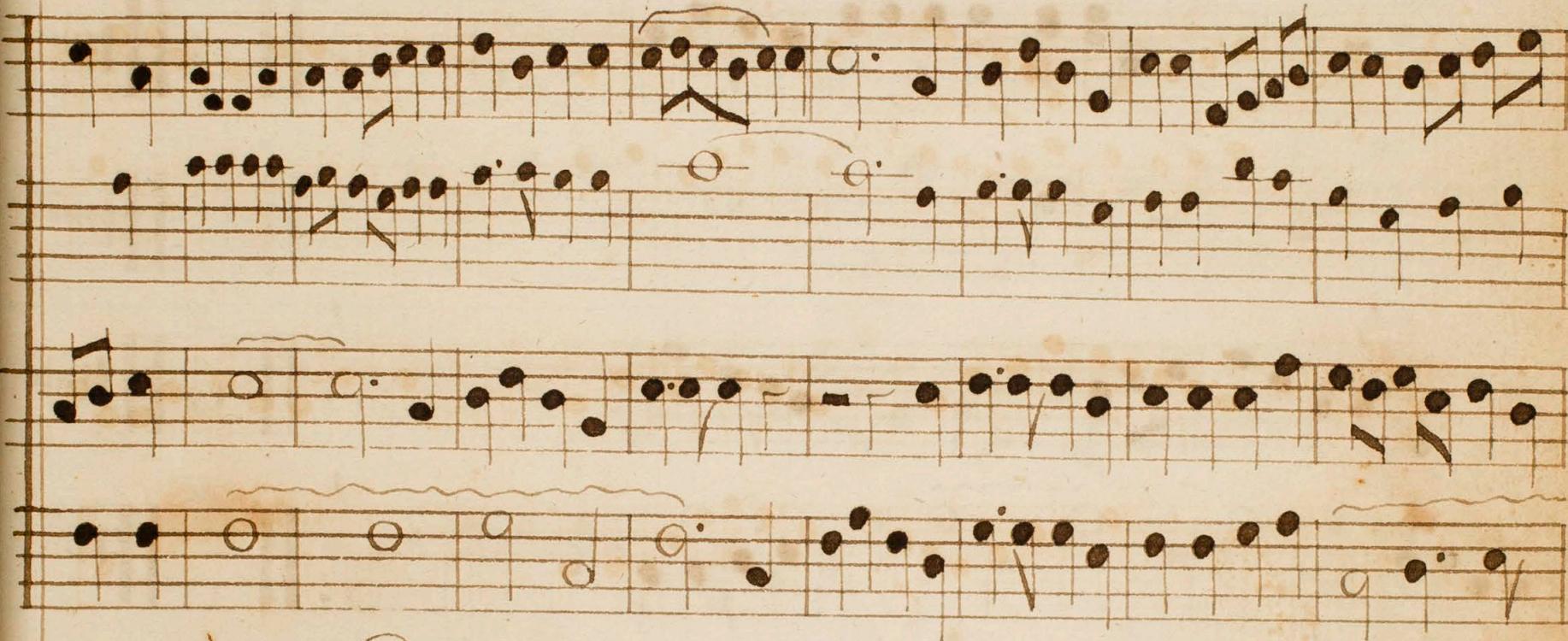
D**D O M****C. M.**

:S.



68.

Cedom Concluded.

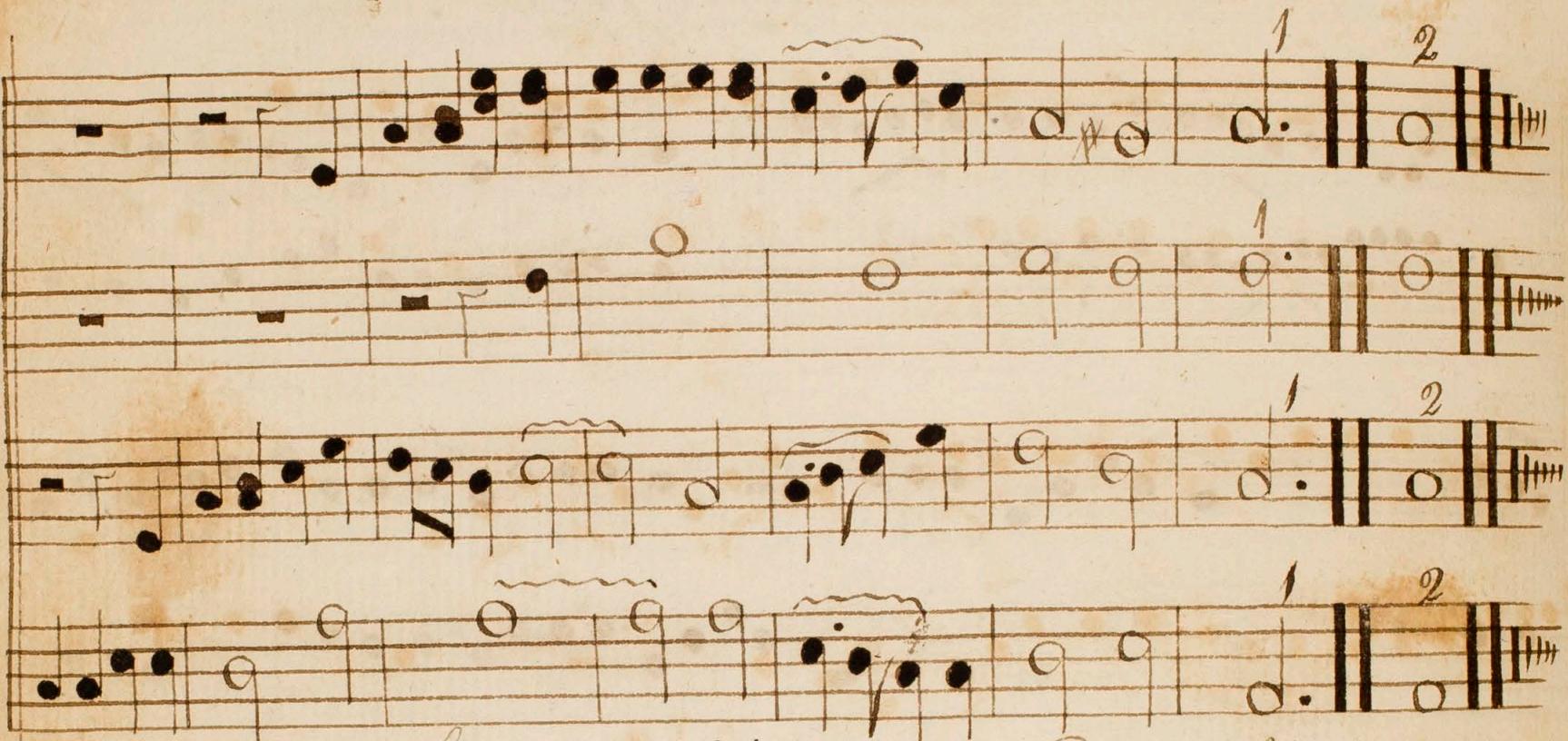


Contrition S. M. Ps. 90th, 2^d verse.

Alas the buttle clay

69.

Contrition Concluded.



Exhortation S. M. by Doolittle.



70.

Exhortation.Concluded

A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of six staves. The top three staves represent the vocal parts, while the bottom three staves represent the continuo. The music is written in common time, with various note heads and stems. The vocal parts feature eighth-note patterns, while the continuo parts include bass notes and some eighth-note figures. The score is preceded by a large oval containing the title "Exhortation." and followed by the word "Concluded". The page number "70." is located in the top right corner.

Now in the heat of youthful bloods { Behold the month's come hastning on
Remember your Creator God } { When you shall say my joys are gone }

71.

Scotland S. M.

Hymn 77 2d. 5.



Then let my soul march boldly on
Reps forward to the heavenly gate

{ There peace and joy eternal reign
And glittering robes for Conquerors wait



Scotland Concluded.



Sinai L. M.

Three staves of handwritten musical notation in brown ink on aged paper. The notation is similar to the first section, with vertical stems and small dashes. The paper has significant yellowing and foxing. Below the third staff, there is a line of cursive script lyrics: "O the immense th'mazing height the boundless grandeur of a God - world".

73.

Sinai. Concluded.

A handwritten musical score for a three-part setting (likely SATB) on four-line staff paper. The music consists of four staves, each with a different vocal line. The lyrics are written in cursive script below the staves. The first two staves begin with a treble clef, while the last two begin with a bass clef. The key signature appears to be C major. The tempo is indicated by a 'P' (Presto).

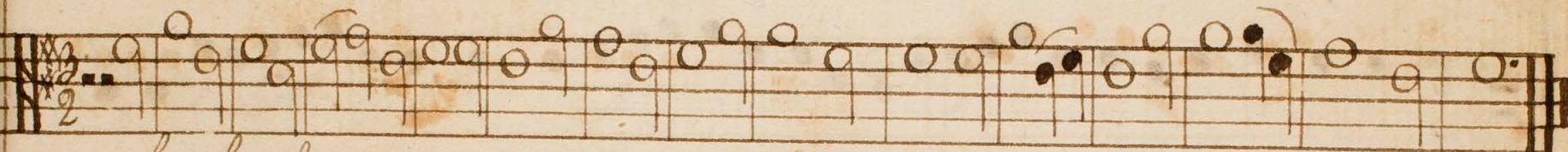
Who treads the world beneath his feet And sways the nations with his nod He speaks

and to all nature shaks Stearns everlasting Pillars bow He rends the

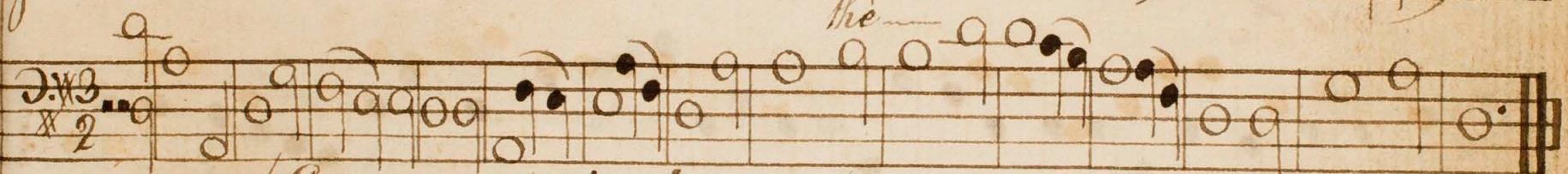
Skys with hegeous cracks and sends his firy arrows through

74.

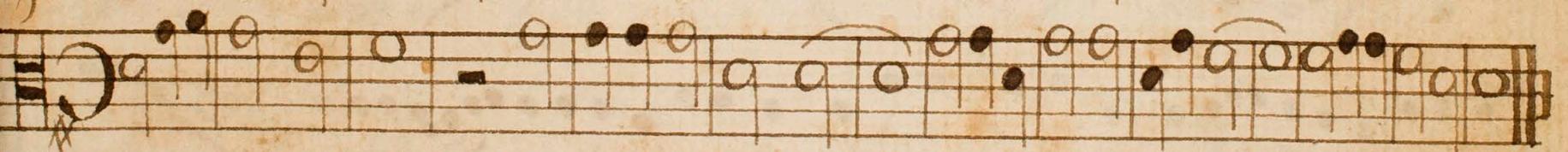
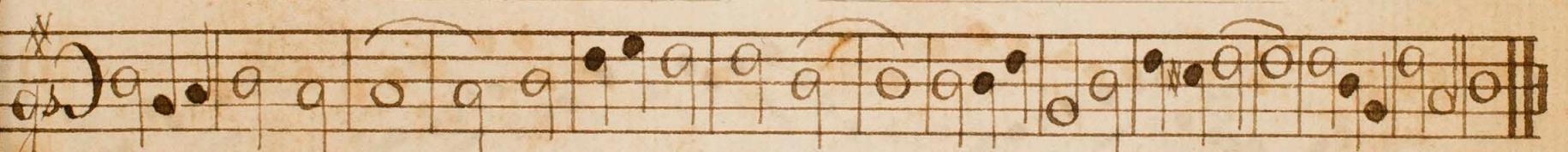
China. C. M. Hymn



Why should we mourn departing friends



Hardwick S. M. B.



75

Coventry S. M. Ps. 48. S. O. m.

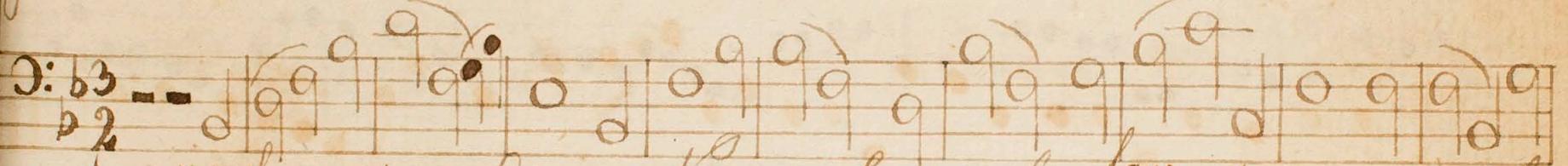
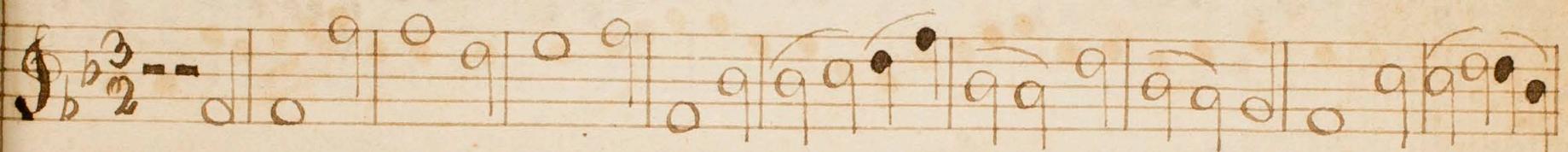
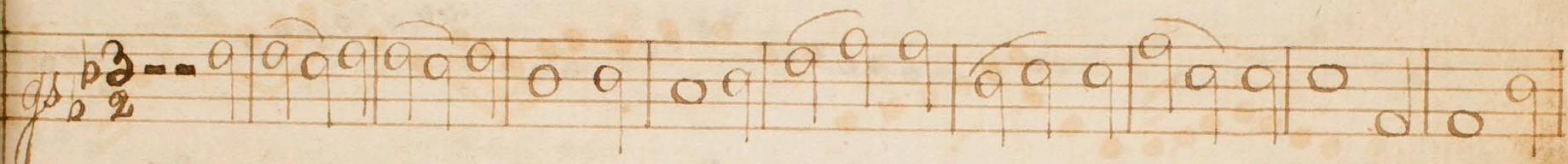


Far as thy name is known. Thy saints, O Lord, before thy throne
The world declares thy praise. Their songs of honour raise.



S: With joy thy people stand, On lions chosen hill, Proclaim

Portland L. M. B.



Sweet is the work my God my King. To shew thy ^{love} name by morning light
 To praise thy name give thanks and sing. And talk of all thy truths at



77

Mount Calvary P.M.

Mod.

Hearts of stone relent. Break by Jesus cross subdued.

Boxford S. M. by T. Swan.

My sorrows like a flood impatient of restraint into thy bosom O my God

Boxford Concluded.

Majesty. S. M. Ps. 96.

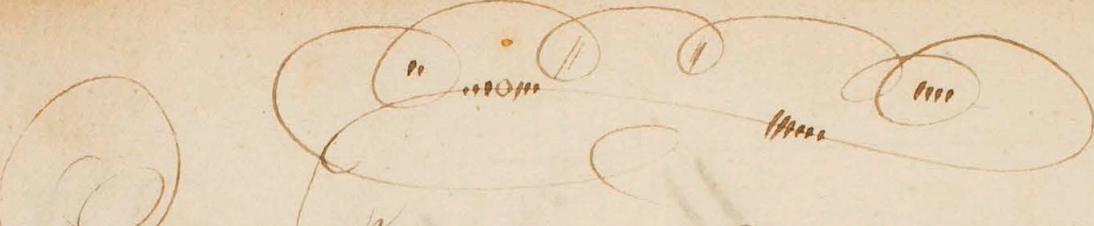
78²⁰

Pours out a long complaint He fram'd the globe

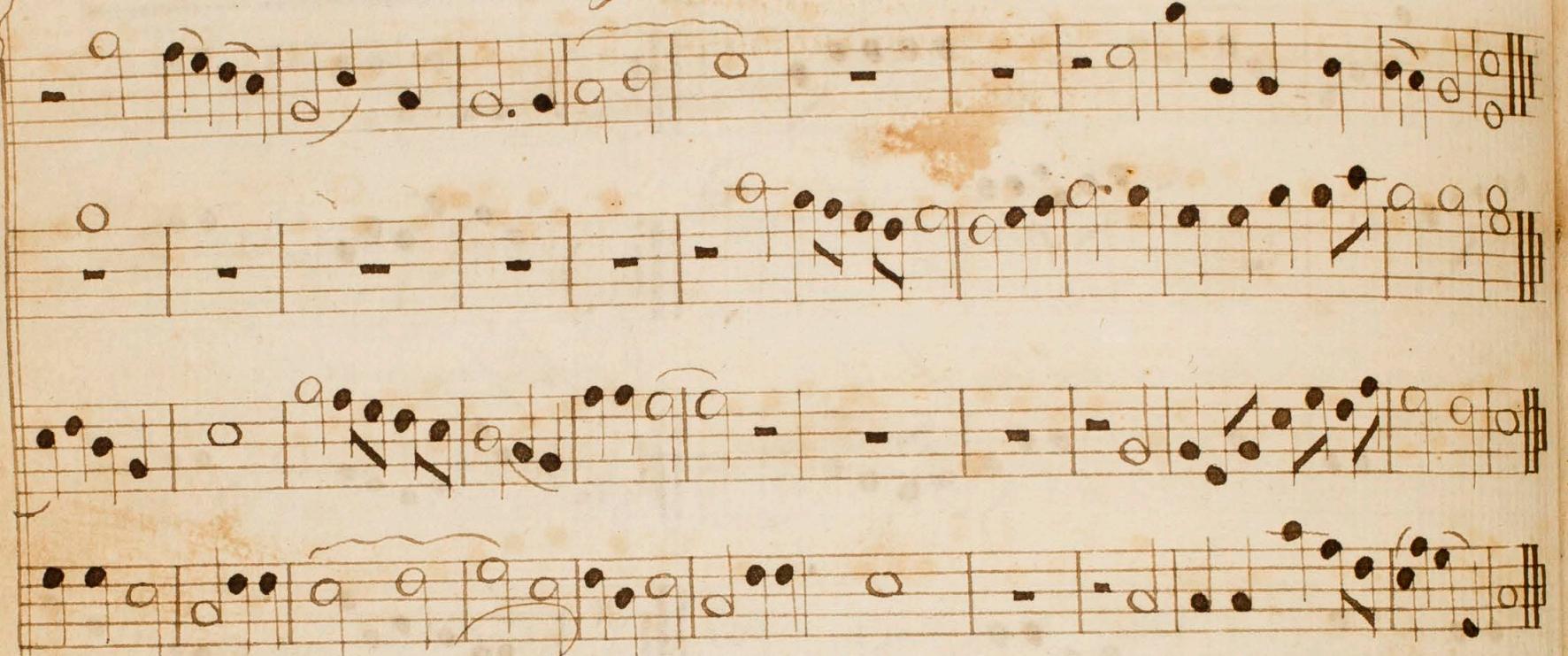
This section of the manuscript contains two staves of handwritten musical notation. The first staff begins with a treble clef, followed by a series of notes and rests. The second staff begins with a bass clef, followed by a similar pattern of notes and rests. Handwritten lyrics are written above the music: "Pours out a long complaint" over the first staff, and "He fram'd the globe" over the second staff. The music consists of vertical stems with small horizontal dashes indicating pitch and rhythm.

This section of the manuscript contains three staves of handwritten musical notation. The first staff begins with a treble clef, followed by a series of notes and rests. The second staff begins with a bass clef, followed by a similar pattern of notes and rests. The third staff begins with a treble clef, followed by a series of notes and rests. The music consists of vertical stems with small horizontal dashes indicating pitch and rhythm.

79



Majesty Concluded.

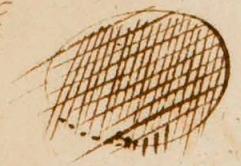


Temple Hymn, by Lee

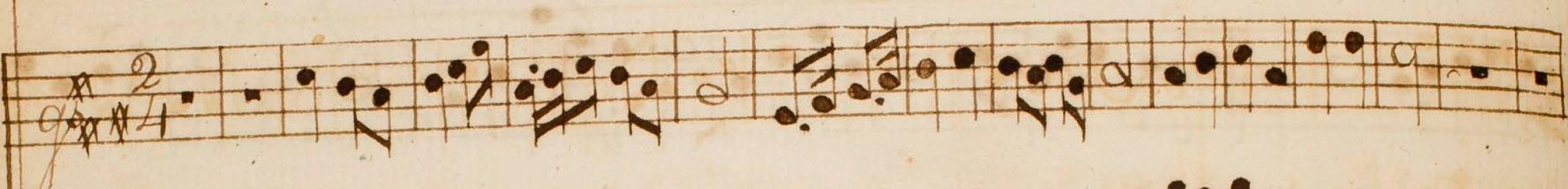




St.



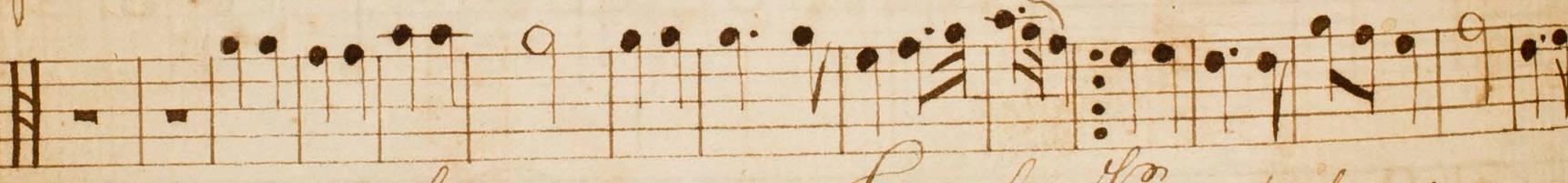
O Middletown P. M.



Hail the Day that sees him rise. Ravished from our wishfull eyes



Christ a while to mortals given, There the pompous triumph
Reascends his native Heaven, Lift your heads eternal Gates



Wide unfold the radiant scene, Take the King of glory in.

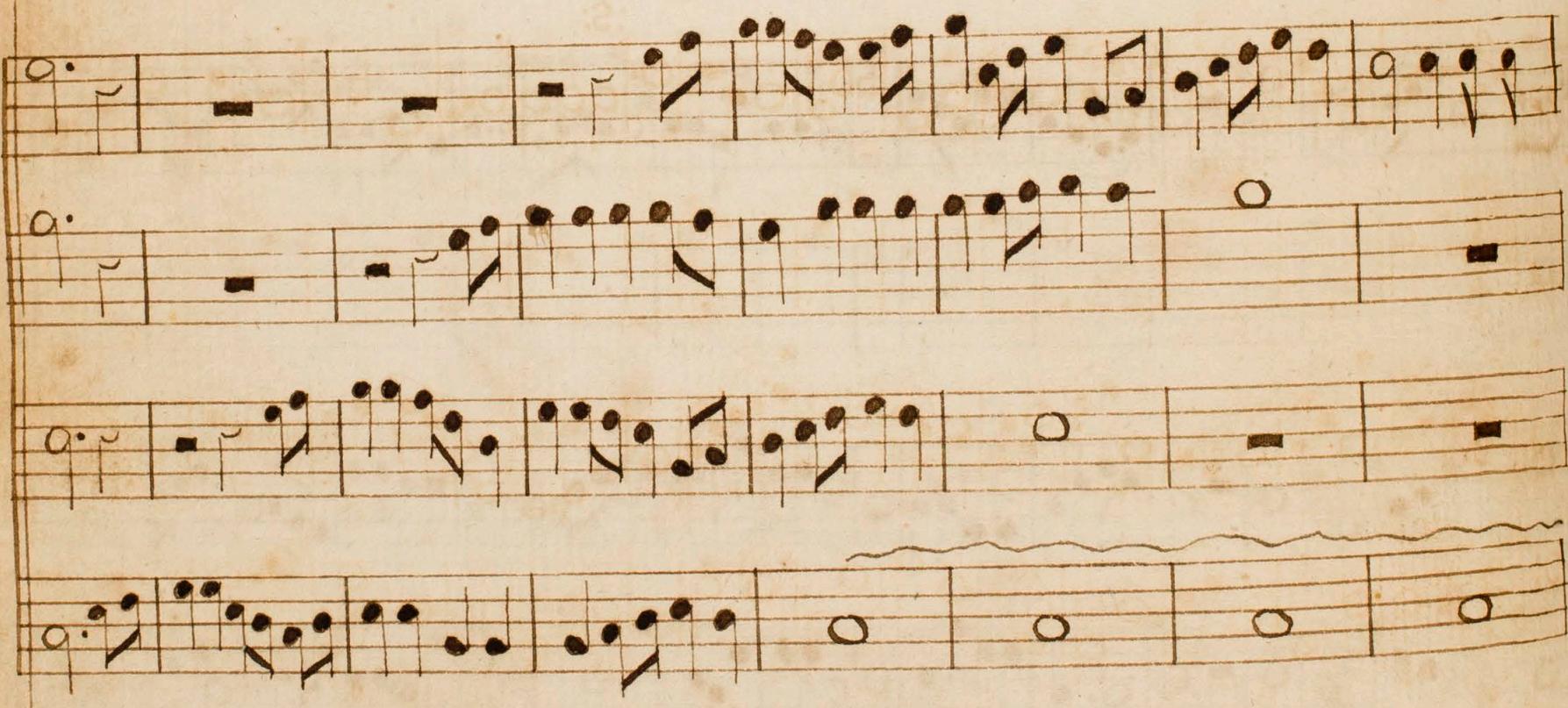


Sardinia C. M.

A handwritten musical score for 'Sardinia C. M.' on five staves of five-line music paper. The score consists of two systems of music. The first system begins with a treble clef, common time, and a key signature of one sharp. It features three staves: the top staff has a bassoon-like part with slurs and grace notes; the middle staff has a cello-like part with sustained notes and slurs; and the bottom staff has a bassoon-like part with sustained notes and slurs. The second system begins with a bass clef, common time, and a key signature of one sharp. It also has three staves: the top staff has a bassoon-like part with slurs and grace notes; the middle staff has a cello-like part with sustained notes and slurs; and the bottom staff has a bassoon-like part with sustained notes and slurs. The score concludes with a final system of three staves, each ending with a double bar line and repeat dots, indicating a repeat of the previous section. The page number '82' is in the top right corner.

83.

Nen'



Jordon. C. M.

84



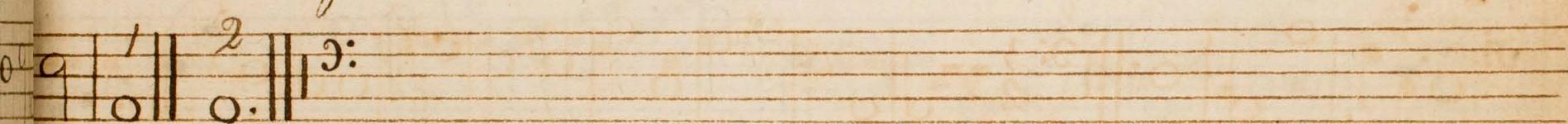
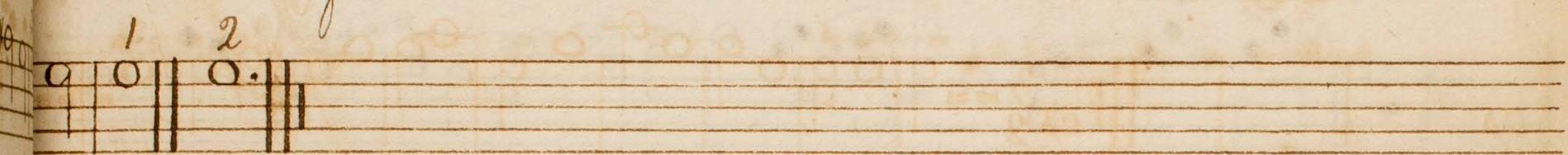
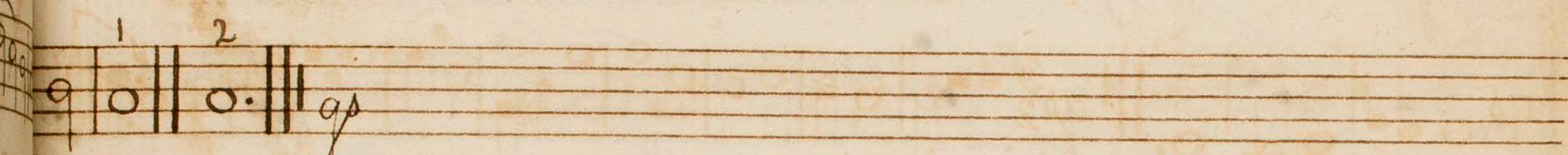
Sorrows Tear

:S:



Weeping Nature

A handwritten musical score for 'Weeping Nature' on five staves of five-line music paper. The score consists of two systems of music. The first system begins with a treble clef, a common time signature, and a key signature of one sharp. It features a soprano vocal line with various note heads and stems, and a piano accompaniment with bass and treble parts. The second system begins with a bass clef, a common time signature, and a key signature of one sharp. It continues the soprano and piano parts from the first system. The music is written in brown ink on aged, yellowed paper.

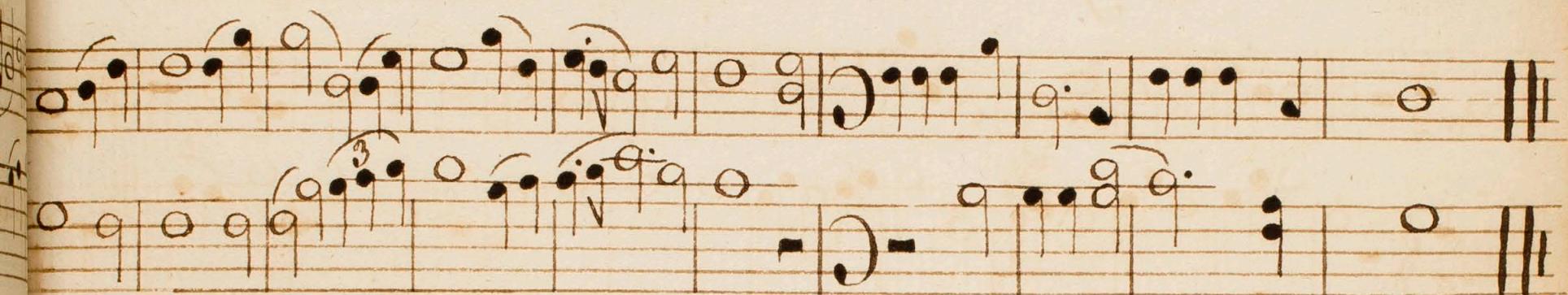


Egypt Ps. 105. C. M. Swan.



He called for darkness, darkness came
Nature his summons knew





89^w



90

91



92a

93-



94m
≡

95



96

97



98-

99



100.

101



102

103

104-

105



106

107

108

109



110

III

112

113

114

115

115

117-

118

119-

120

121

122

123-

124~

125-

1202

127~



128

129

The Dying Christian

Sir.



Vital spark of hevnly flame, Quit, oh! quit this mortal frame



Pia.

Cres. Pia.



Trembling, hoping, lingering, flying, O! the pain, the bliss of dying Cease fond nato



To his soul.

For. Pia.

For. Pia.

cease thy strife and let me languish into life Hark! they whisper angels say Hark they

Hark.

For. Pia.

For. Pia.

whisper angels say

Hark! Hark they whisper

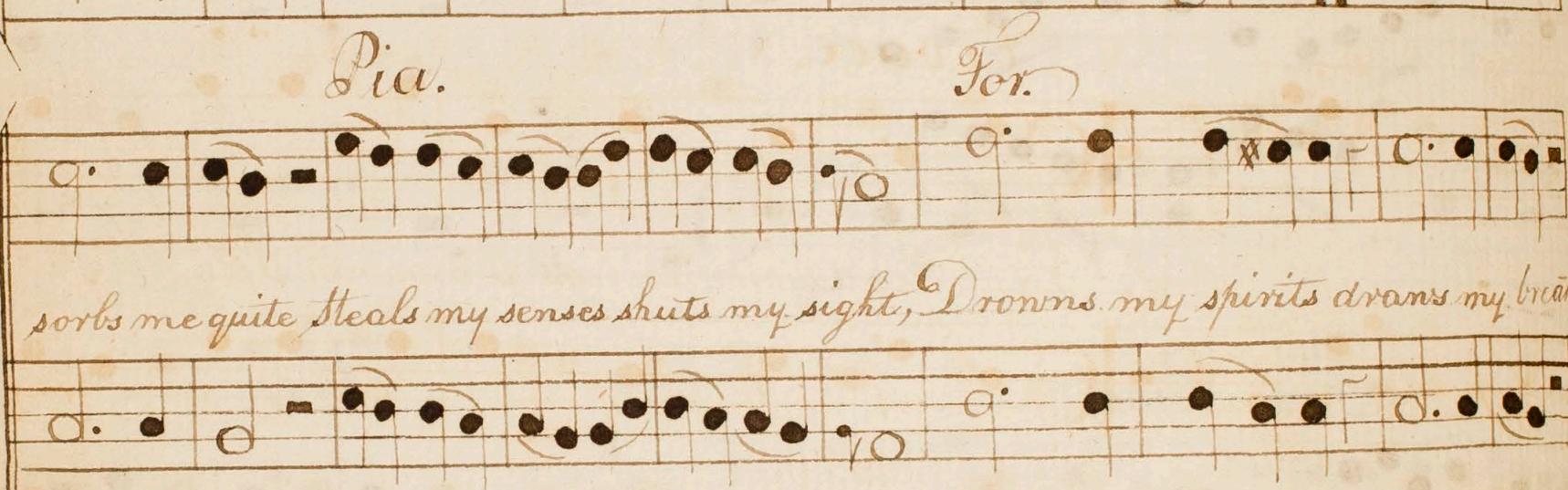
they whisper angels say

131-

For.



angels say, "Sister spirit come away. Sister spirit come away," What is this ab.



sorbs me quite Steals my senses shuts my sight, Drowns my spirits draws my breath

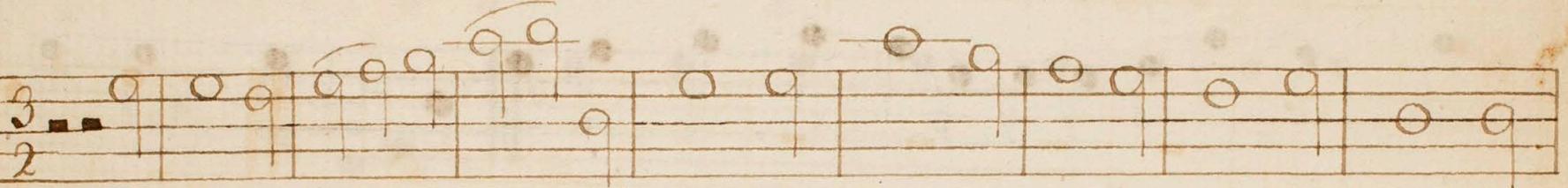
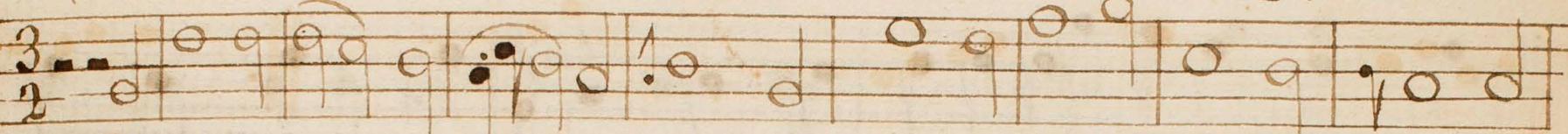


Tell me my soul can this be death? Tell me my soul can this be death.



(Pia.)

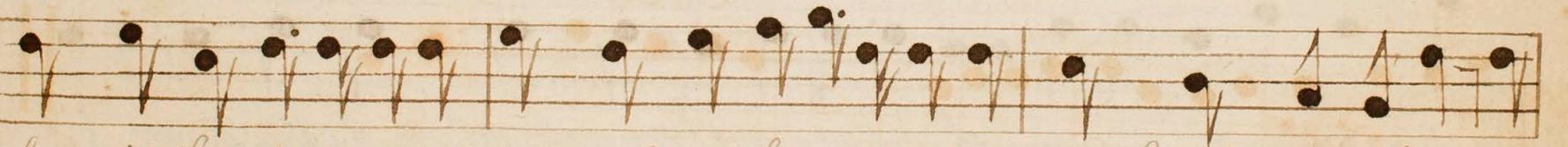
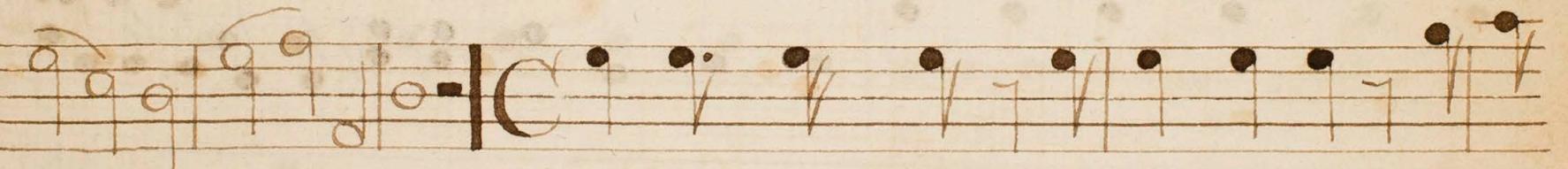
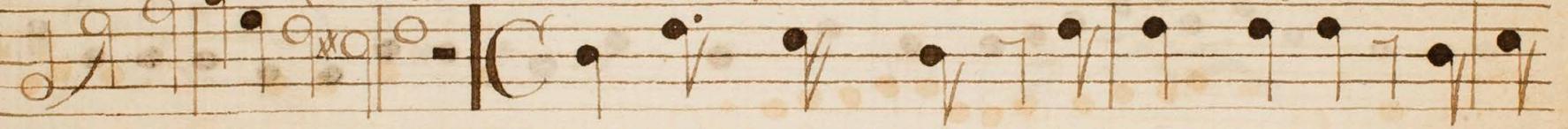
Cres.



Vivace.



sounds seraphic ring. Lena lend your wings I mount I fly O! Grave



where is thy victory O! Grave wh. is thy victory O! death where is thy sting O!



133.

grave where is thy victory O! death where is thy sting Lend lend your

wings I mount I fly O! grave where is thy victory thy victory O

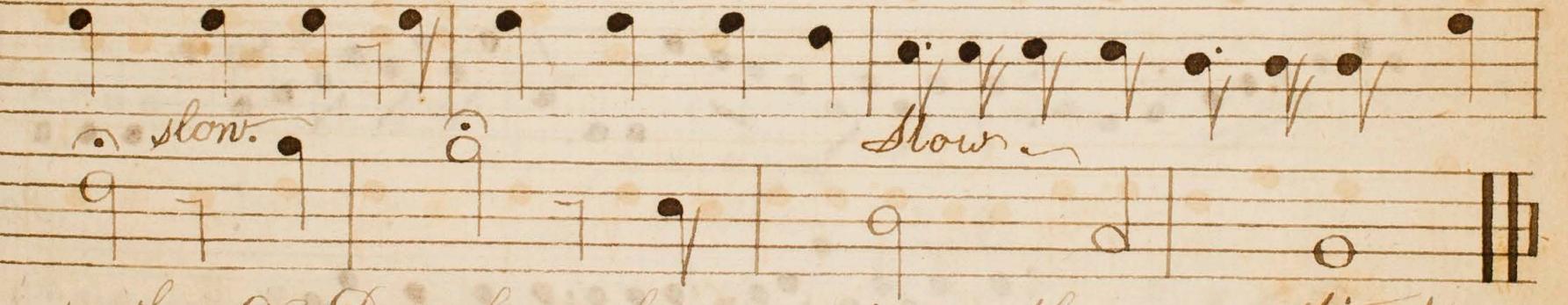
grave is thy victory thy victory O! death where is thy sting O!



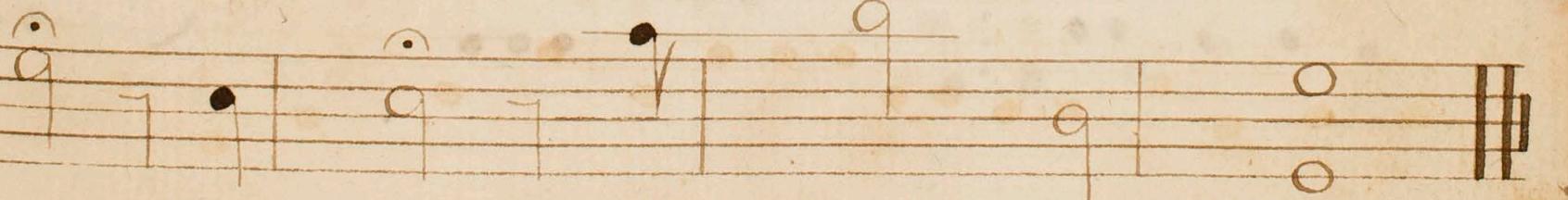
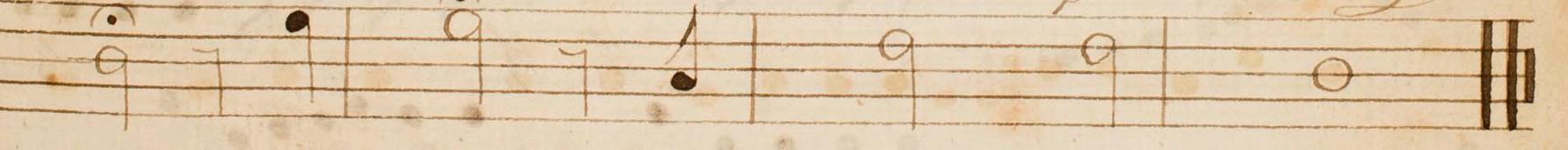
death where is thy sting! Lend lend your wings I mount I fly I



mou - nt I fly O grave where is thy victory thy victory o!



death or Death where is thy sting.



135



Epsom

C. M.

Dr. Madan.



Air.

are their tongues;



Come let us join our cheerful songs, With angels round the throne Ten thousand



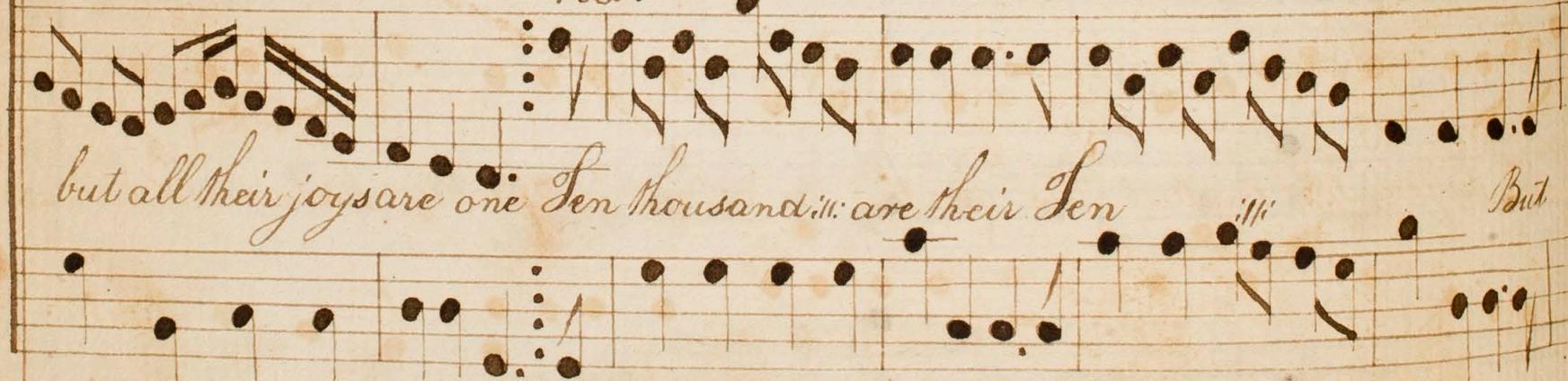
Pia.

for.



Pia.

for.



but all their joys are one Ten thousand are their Ten

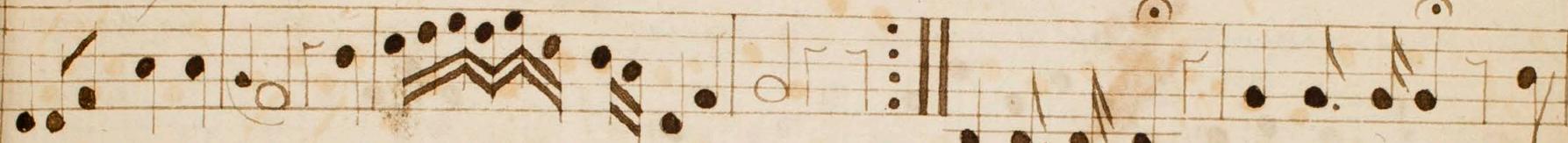
But

and

Slow. Faster. Pia.

Slow. For.

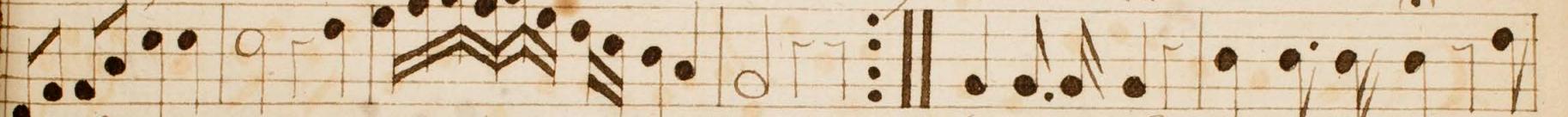
Faster



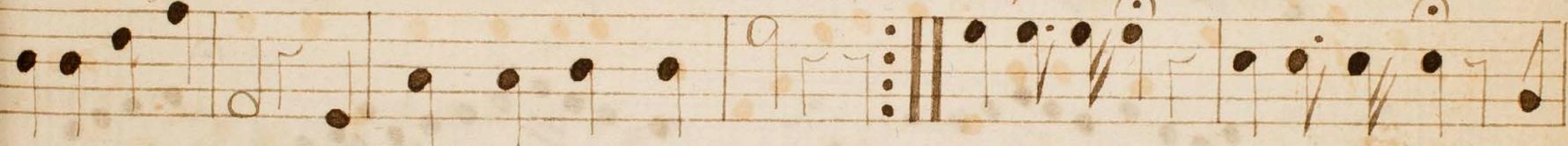
Slow. Faster. Pia.

Slow. For.

Faster

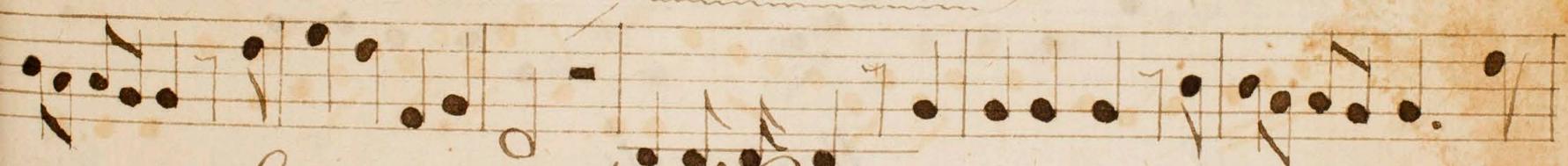


all their joys — But all — one Worthy the Lamb — that



Pia. For.

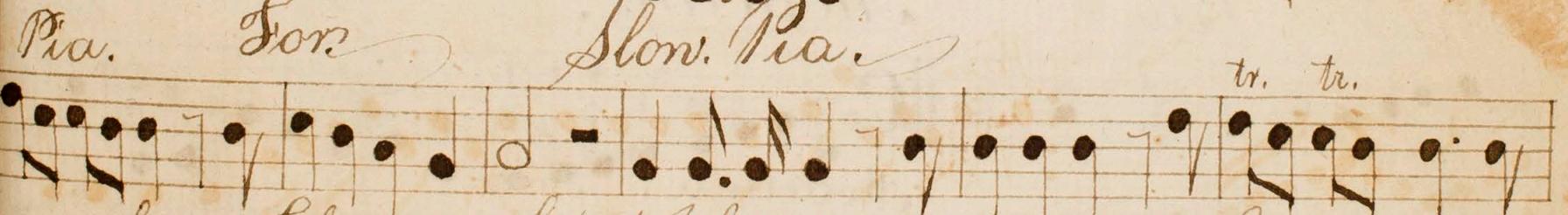
Slow. Pia.



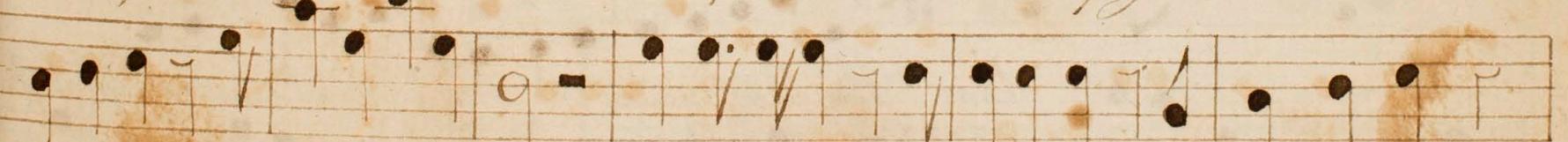
Pia. For.

Slow. Pia.

tr. tr.



did they cry, To be exalted thus Worthy — our hearts reply, For he was slain was



137-

Slow.



Pia.



Pia.

For.

Pia.

Moderato.



Sor.

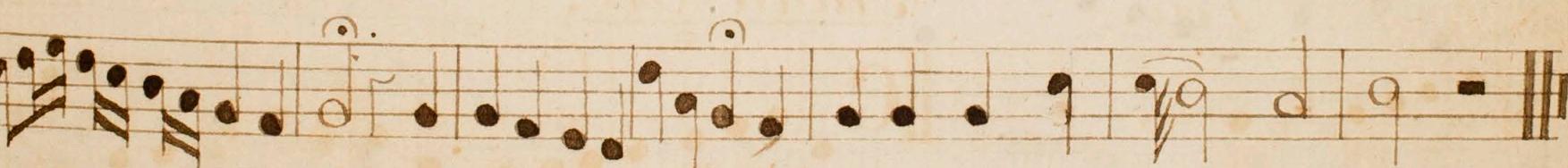
Pia.

Sor.

Pia.

adore

name. of him that sits upon the throne And to adore the Lamb. The



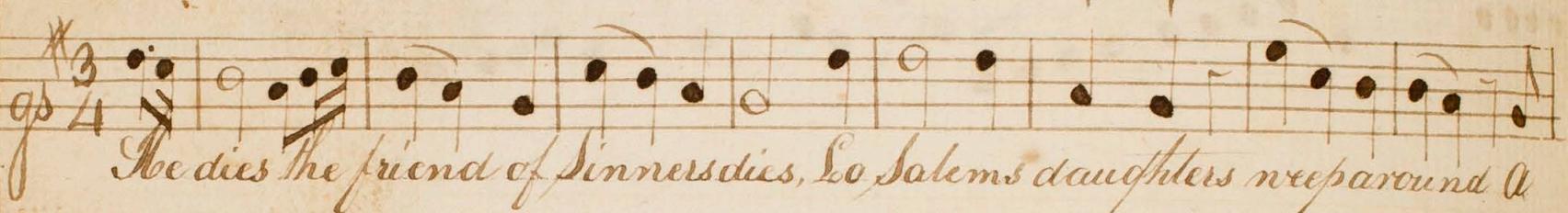
And to our Lamb. Of him our throne. And our adoration Lamb



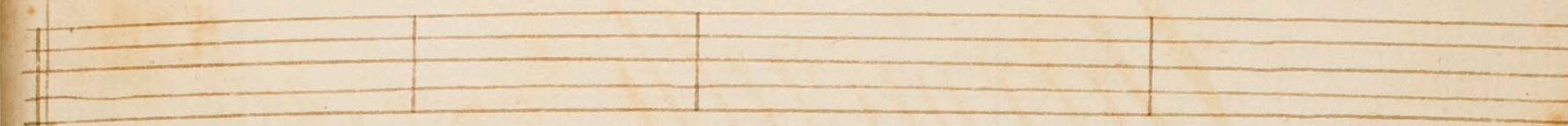
139-

Andante.
Affetuoso.

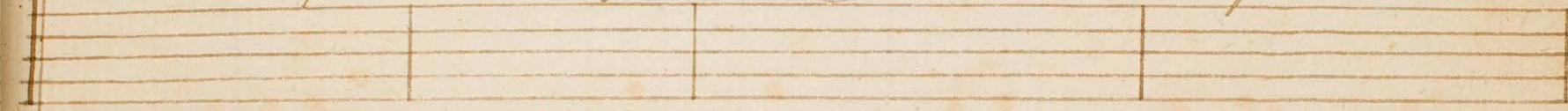
Yarmouth. 82 Hymns.



140



Saints and drop a tear or two for him who groan'd beneath your load he



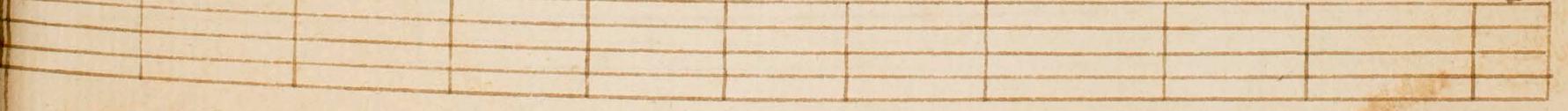
Pia. Affetuoso.



shed a thousand drops for you a thousand drops of richer Blood Heres low and

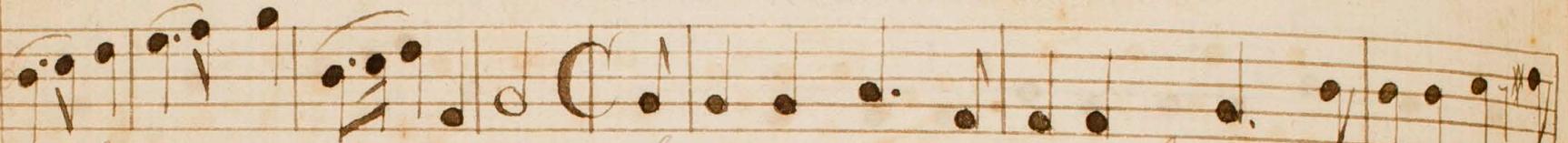


grief beyond degree the Lord of glory dies for me But lo what sudden joys we see Je-



141-

Fox



sus the dead revives again The rising God forsakes the tomb In vain the tom



forbids his rise Cherubim legions guard him home And shout him welcome

Vivace



to the skies Break off your tears ye saints and tell How high your great De

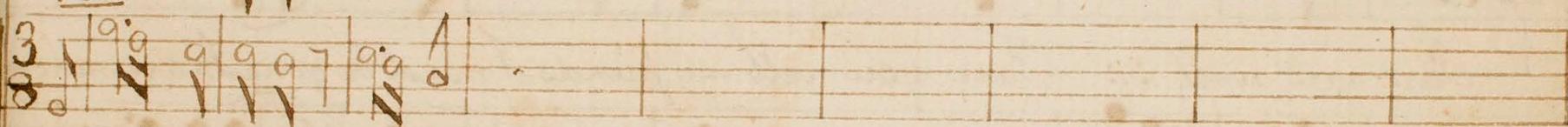
Second time Fortis

144



lover reigns, Sing how he spoild the hosts of hell And led the monster death in chains

Pia-



Say live forever wondrous king, Born to redeem and strong to save then ask the



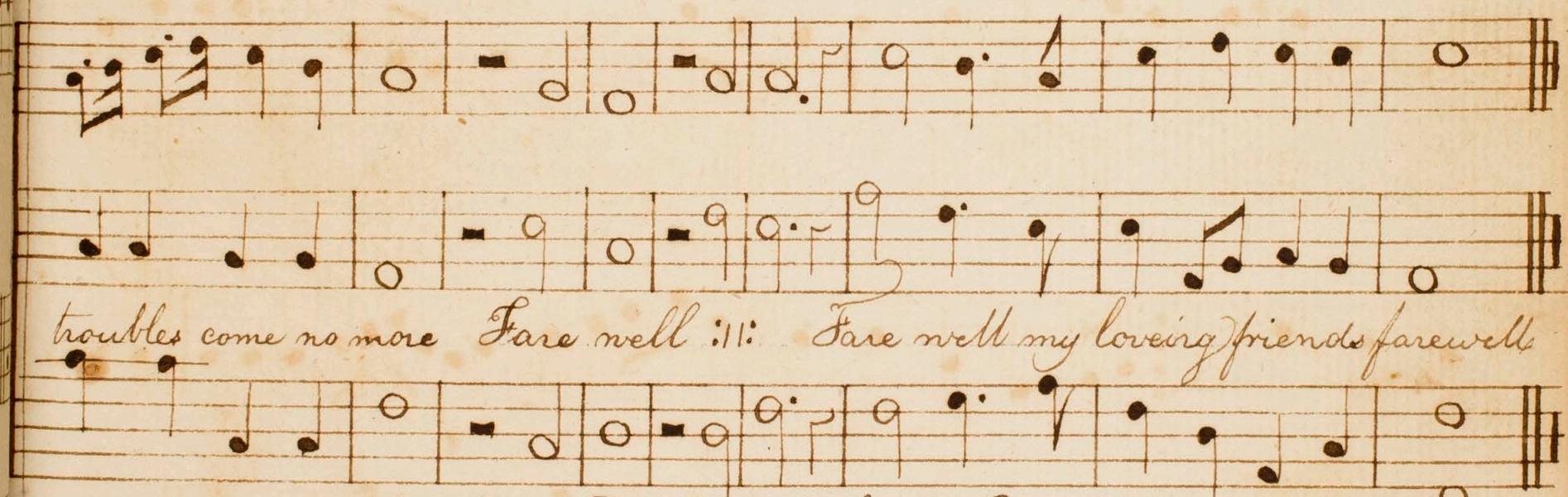
grave monster wheres thy sting and wheres thy victory boasting grave and my Grave.

115-

The Pilgrims Farewell.

Fare you well :||: Fare you well my friends I must be gone I have no home

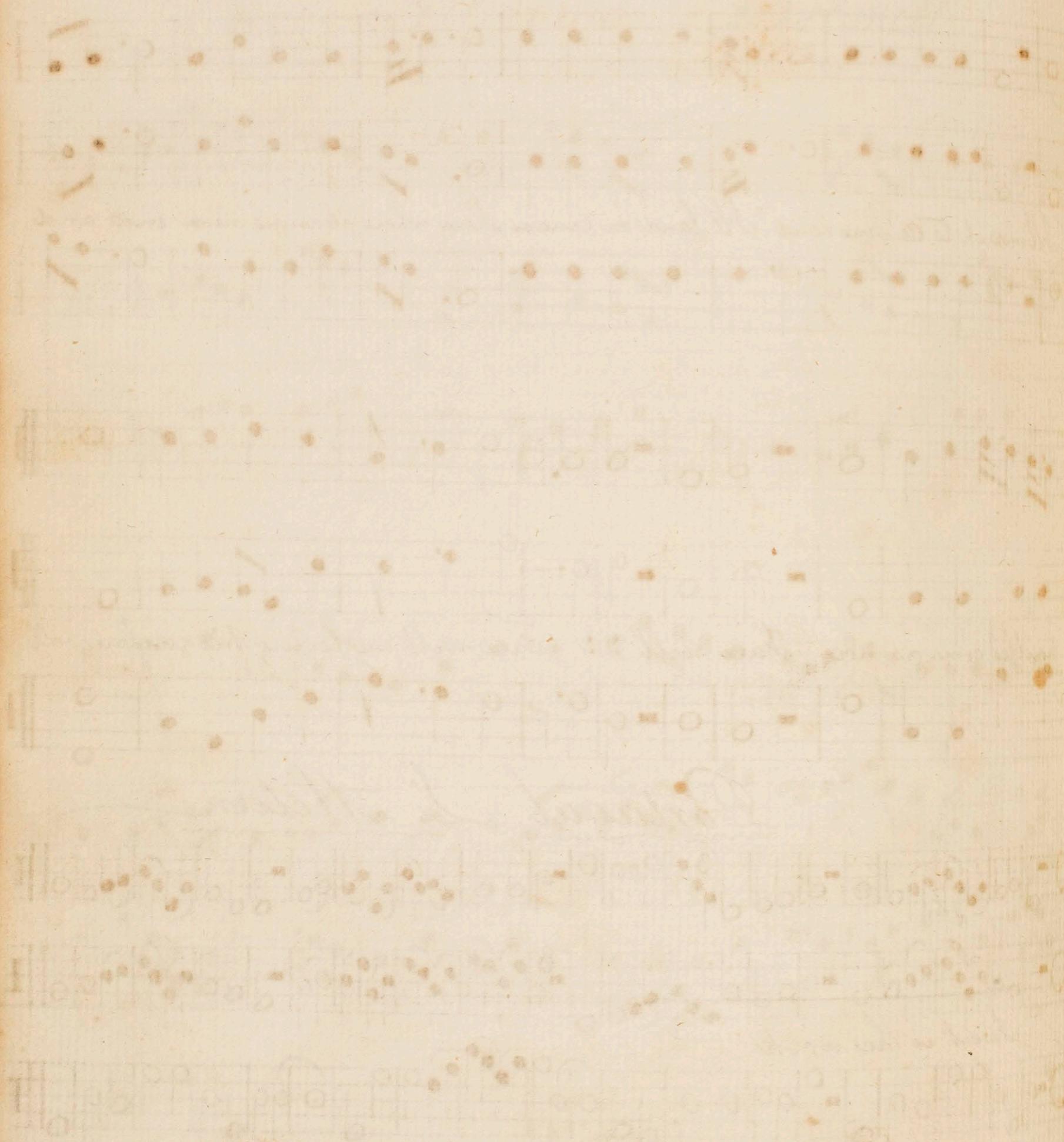
nor stay with you I'll take my staff and travel on till I a better world can find



Portugal S. Meter.



147



148.

149-

150~

151

152

153-

154

155-

156

157-

158

159-

160-

161-

162

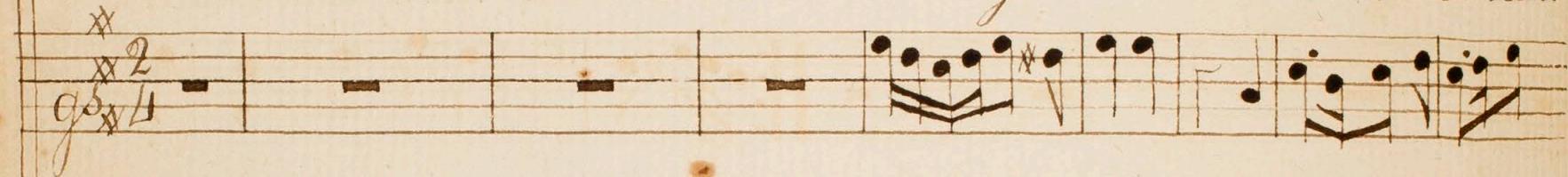
163

Lively.

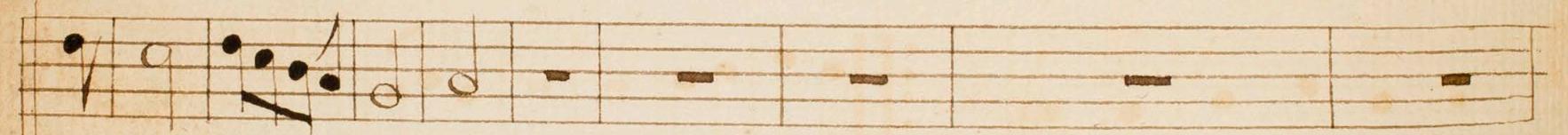
Esther



Hallelujahs The Lord is risen



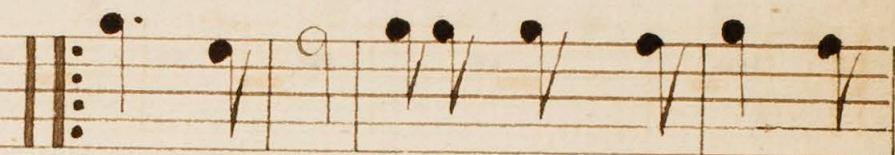
The Lord is risen indeed



indeed Hallelujah



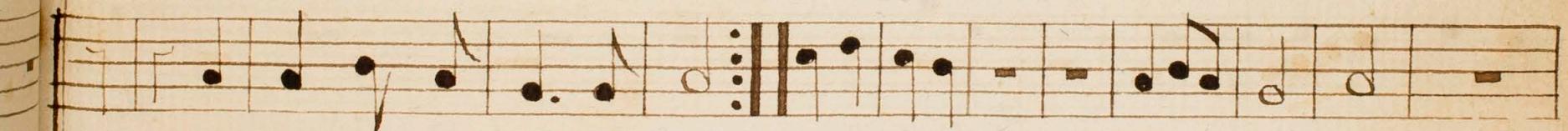
Now is Christ risen from the dead

Anthem.

Now is Christ risen from the dead and



And become the first fruits of them that slept



become the first fruits of them that slept Hallelujah Hallelujah



Hallelujah



165.

Anthem. For.



And did-



And did— did he rise Hear O ye



And did he rise And did— And did he rise



rise

He rose ..:

He

nations Hear it, O ye dead.

He rose He rose He burst the bars of death



166

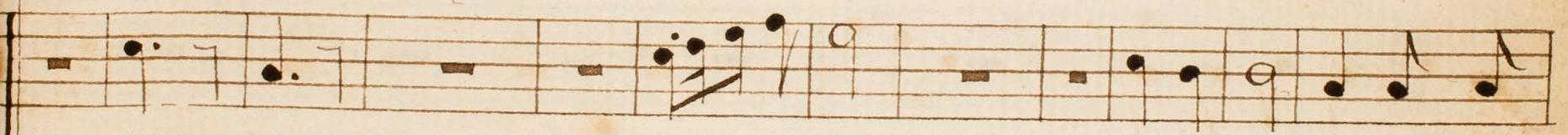
Continued.



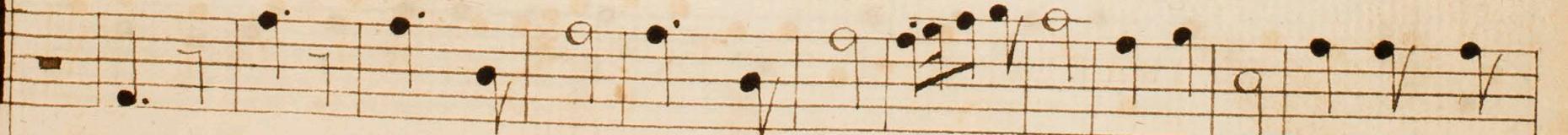
burst the bars of death



He burst the bars of death, And triumph'd o'er the Grave.



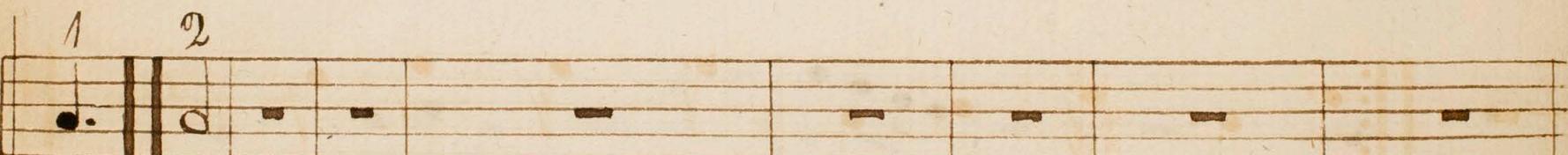
Then, then, then I rose, Then I rose :||: Then I rose then first hu-



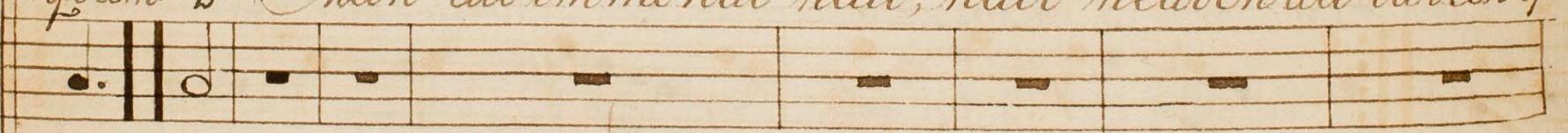
167-

Anthem

manity triumph and past the crystal ports of light and seized eternal



Youth 2 Man all immortal hail, hail heaven all lavish of

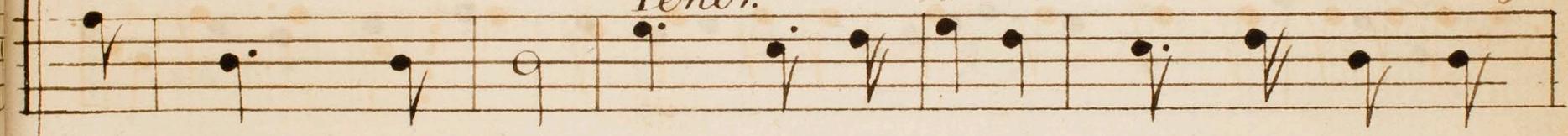


Concluded.



Strange gifts to man Bass.

Thine all the glory mas the boundless
Tenor.



bliss Thine all the glory Mans the boundless bliss

Bass.



169-

{Treble}

Dedicatory

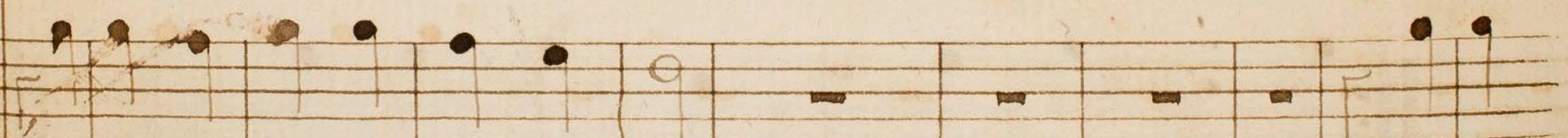
Counter



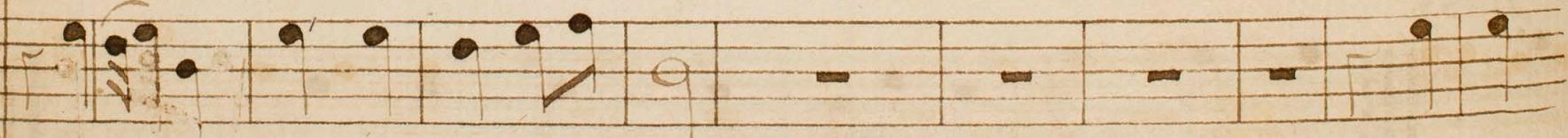
With joyful hearts and tuneful song, Let us approach the mighty Lord.



Bass.



With joy. hea. and tun. Song, Let us ap. the mi. Lord Proclaim



Poem.

170

A handwritten musical score consisting of four staves of music. The music is written in brown ink on aged paper. The lyrics are written in cursive script below the music. The first three staves are in common time, while the fourth staff begins with a 'C' (common time) and ends with an 'A' (A time). The lyrics are as follows:

his honours with our tongue, And sound his wondrous truth abroad His glorious

Golden

name on lyres, Strike all the tuneful choirs above, And boundless natures

171.

Poem.

A handwritten musical score for a poem, page 171. The score consists of six staves of music, each with a key signature of one sharp (F#) and a common time signature. The music is written in brown ink on aged paper. The lyrics are written in cursive script below the music. The first two staves begin with a treble clef, while the remaining four staves begin with a bass clef. The lyrics are as follows:

realms conspire To celebrate his matchless love The heav'n of heavns is his

bright throne, And cherubs wait his high behest, yet for the merits of his

Poem.

172

Tenor and Bass.

Handwritten musical score for Tenor and Bass parts. The score consists of two staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The music features various note values including eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines, and repeat signs with endings are present.

In temples sacred to his name, this

Son, He visits men in humble dust.

Handwritten musical score for Tenor and Bass parts, continuing from the previous page. The score consists of two staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The music features various note values including eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines, and repeat signs with endings are present.

saints assemble round his board

Mod.

Handwritten musical score for Tenor and Bass parts, continuing from the previous page. The score consists of two staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The music features various note values including eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines, and repeat signs with endings are present.

Raise their hosannas to the Lamb

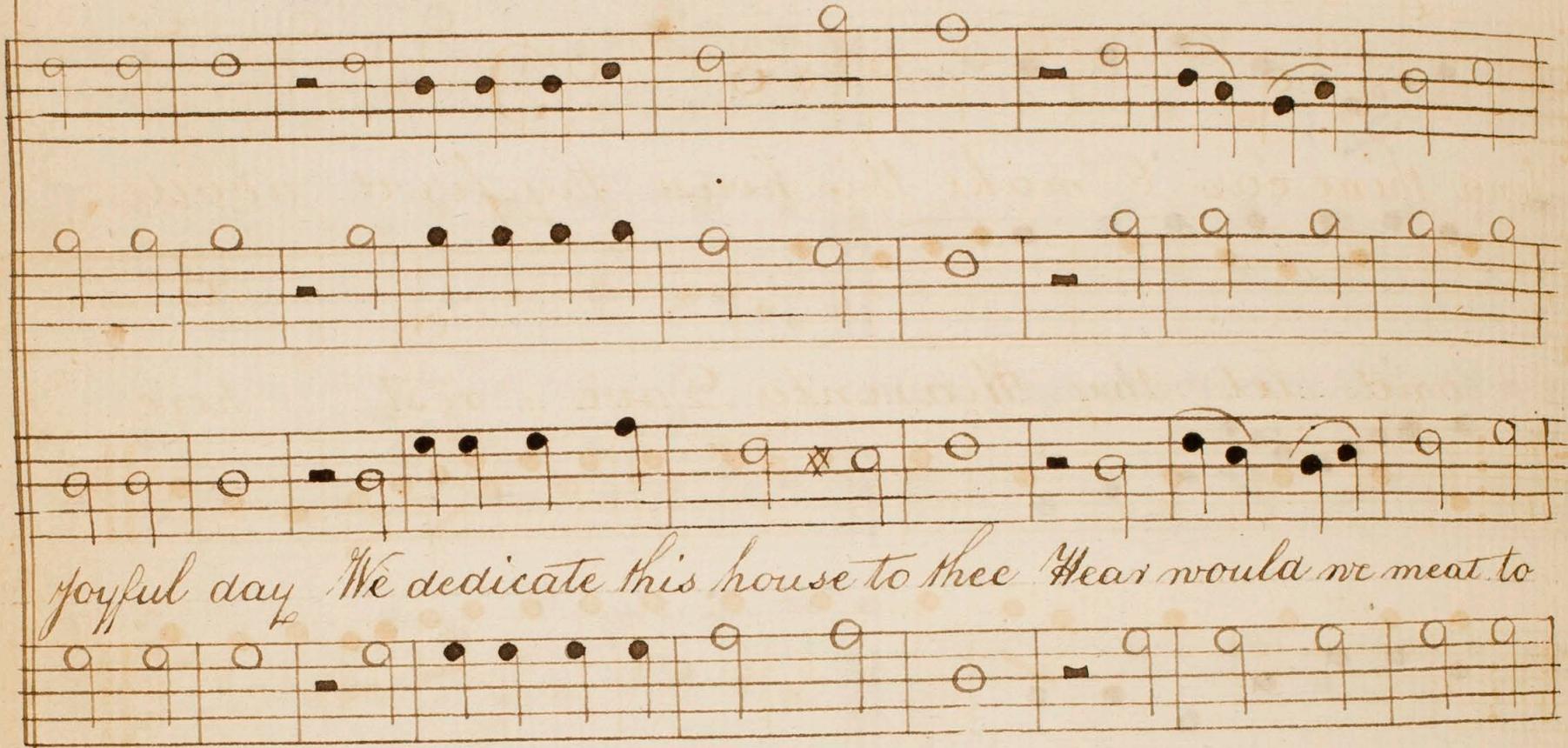
O God our King, this

and

Handwritten musical score for Tenor and Bass parts, continuing from the previous page. The score consists of two staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The music features various note values including eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines, and repeat signs with endings are present.

taste the supper of the Lord

173

Vivace.Poem.

joyful day We dedicate this house to thee Year would ne'er meat to

Bass Solo. Mod.

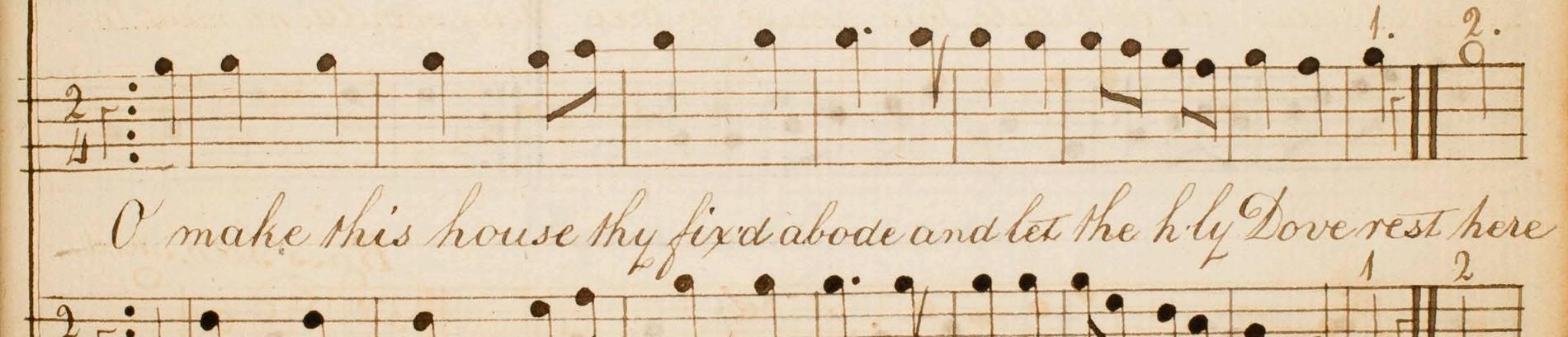
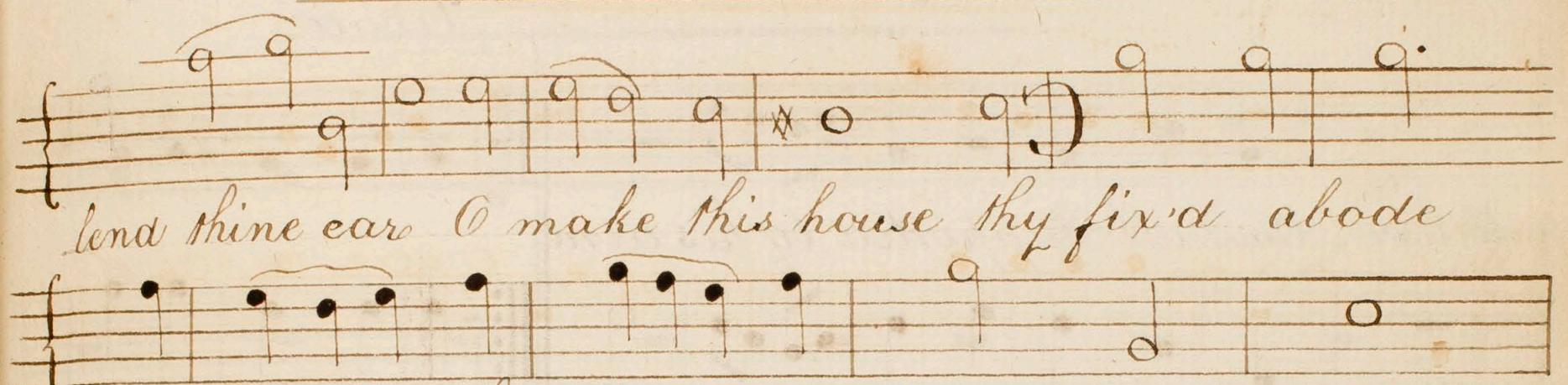
A handwritten musical score for bass solo, indicated by the text "Bass Solo. Mod." above the staff. The score includes two staves of music. The first staff shows a bass line with various note heads and rests. The second staff begins with a treble clef and continues the bass line. The score includes markings for "32: 2" and "12". The lyrics "O king of saints" are written above the second staff. The music is written in brown ink on aged paper.

sing and pray, and learn how sweet thy dwellings be. O triund. God-

Bow the
high heavns and

174

Poem.



Tenor and Treble Moderate.



175-

Poem.

[Vivace.]

to love, and all supported by his arm

Shine bright in realms of bliss in ∞ above

There saints of every

tribe and tongue, shall join the armies of the Land, Hymn halle

176

J. W.

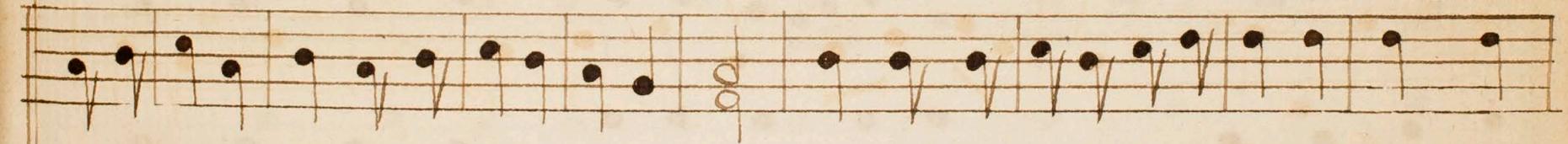


lyah, Hymn hallelujah



Hymn hallelujah to the

Pia.



halleyah, Hymn hall. to the Son, Hymn hall. to the Son, The spirit



177-

Poem.

For. Adagio.

A handwritten musical score for a single instrument, likely a piano or harpsichord, consisting of six staves of music. The music is written in common time and Adagio tempo. The notes are primarily black dots representing quarter notes, with some half notes indicated by a vertical line through the stem. Measures are separated by vertical bar lines and repeat signs. The score includes lyrics in cursive script corresponding to the music. The first two staves of music are followed by the lyrics "and the grat I am. Their songs seraphic shall they raise, And Gabrieles". The next four staves of music are followed by the lyrics "lyre the notes resound, Their songs seraphic shall they raise, And". The music is written on five-line staff paper, and the entire page shows signs of age and wear.

178

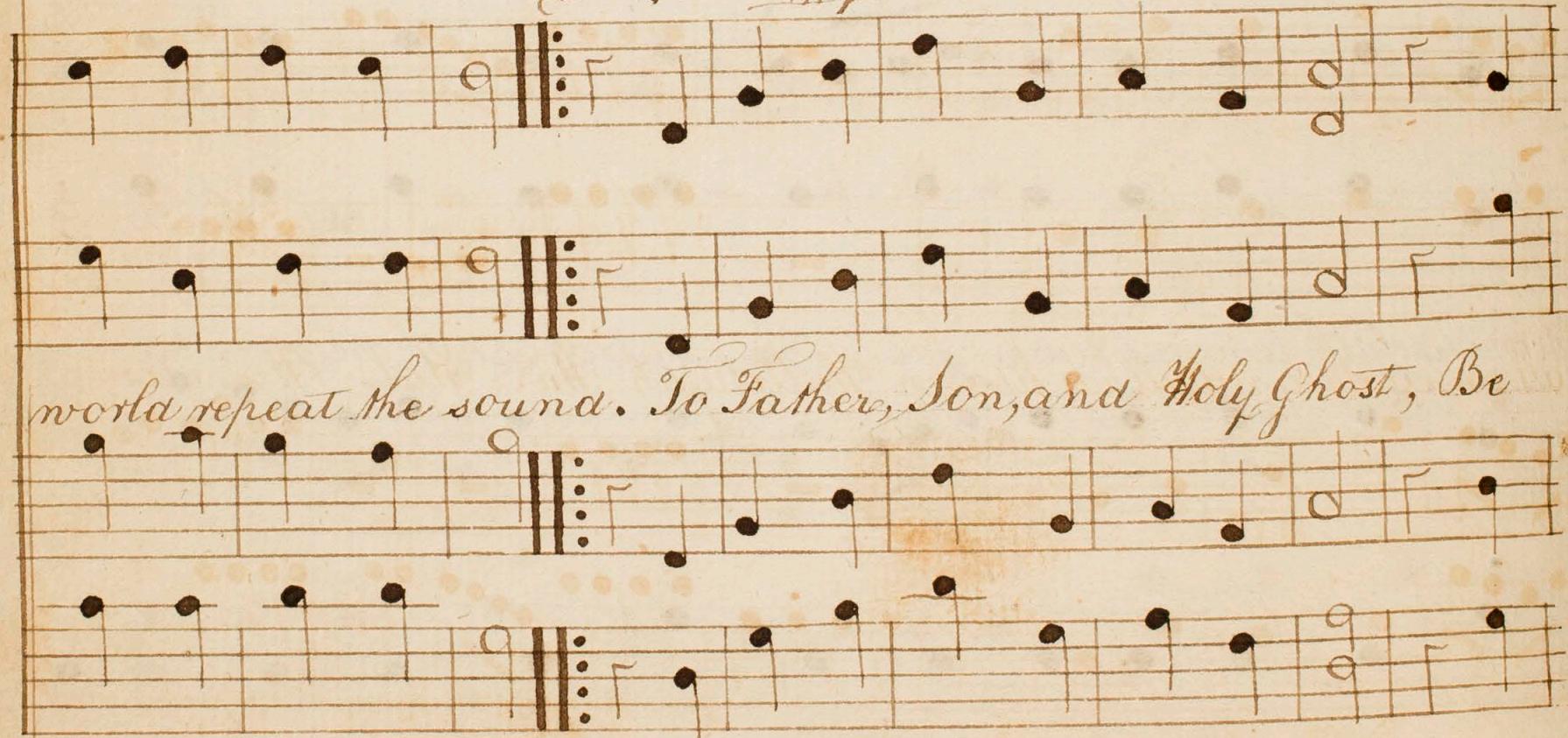
Song.

A handwritten musical score for four voices or parts. The music is written on five staves, each with a different clef (F, C, C, F, C) and a common time signature. The top two staves are soprano parts, the middle two are alto parts, and the bottom staff is a bass part. The music consists of short note values (eighth and sixteenth notes) connected by vertical stems. The lyrics are written below the staves, corresponding to the music. The first two staves have lyrics: "Gabriels lyre the notes resound And Gabriels lyre the notes resound". The last three staves have lyrics: "Heavens full t'wa organ join the praise And world to world re-". The score is numbered 178 in the top right corner.

179-

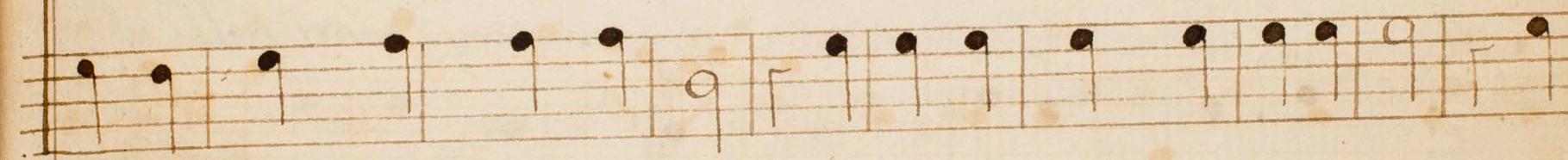
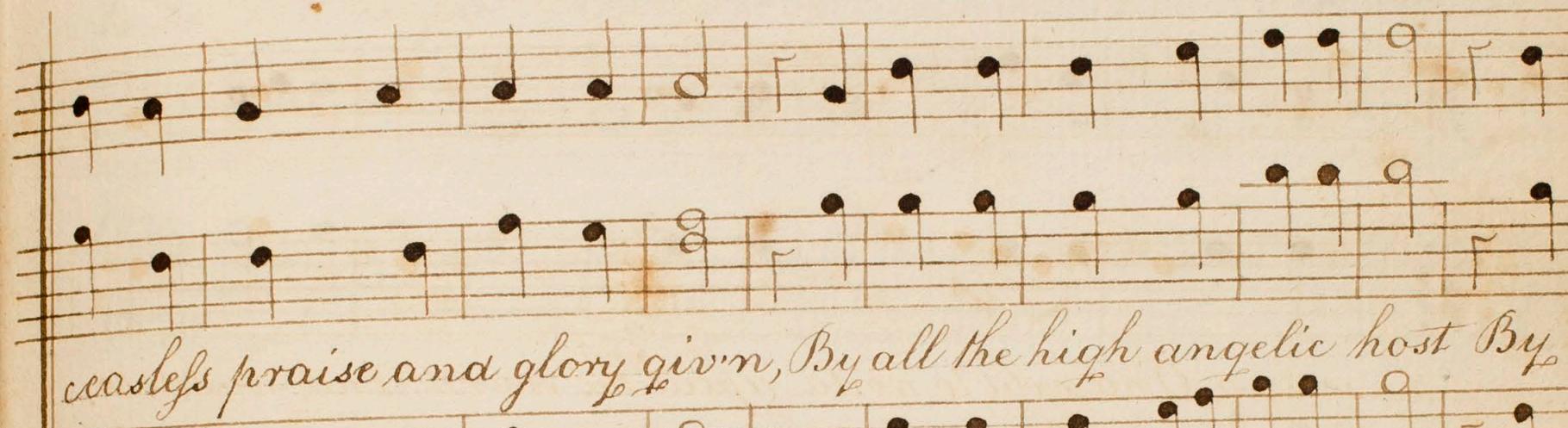
Poem.

repeat the sound, And world to world repeat the sound, And world to

Doxology:

world repeat the sound. To Father, Son, and Holy Ghost, Be

Concluded.



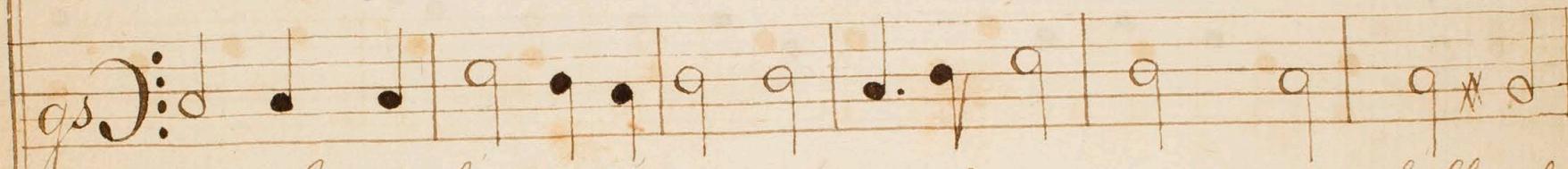
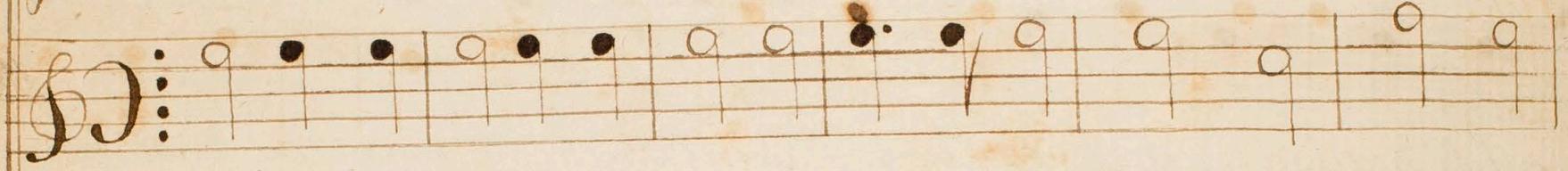
all on earth and all in heavn Hallelujah Ha. Hal. Ha. amen.



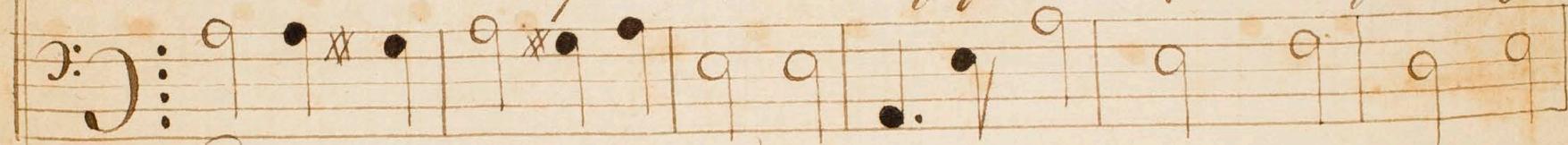
181

Funeral Anthem.

Pia. Mod.



Man that is born of a Woman is of few days and full of



Forte. Bass and Treble.

Grave.



He cometh forth like a flower and is cut down he



trouble



fleeth also as a shadow and continueth not



Bass Solo.

182

{dryeth up}



As the waters fail from the sea and the floods decayeth and.

Fox.



So man lieth down and riseth not till the heavens be



no more, they shall not awake they shall not awake nor be

they



183-

{ Jan. 1807 }

Pia. Moderate.

The musical score is composed of five staves of handwritten notation. The notation uses black dots for note heads and vertical dashes for rests. The first four staves are grouped by a vertical bar line, indicating a section of the piece. The fifth staff begins below the fourth staff. The music is set in common time, indicated by a 'C' symbol. The key signature appears to be one sharp. The notation is fluid and expressive, typical of early printed music notation.

raised out of their sleep. But the soul in gayest bloom

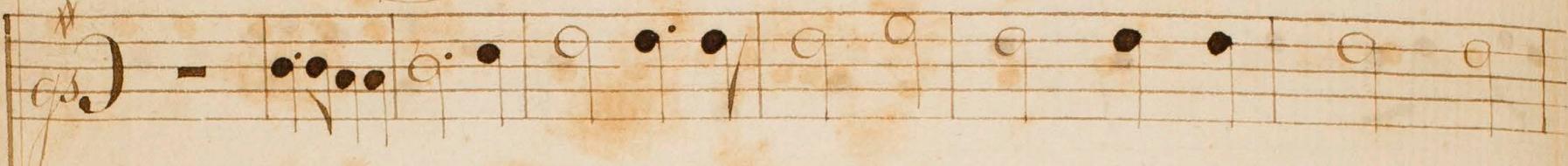
Disdains the bondage of the Tomb Ascends above the

184.

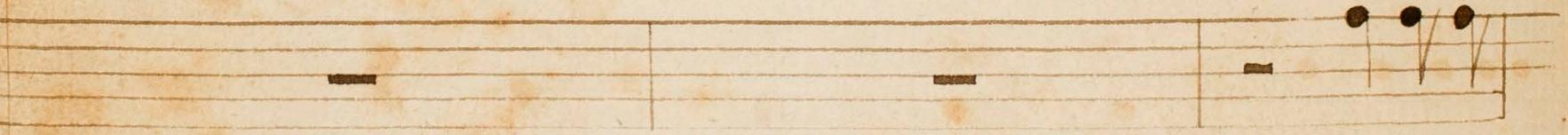
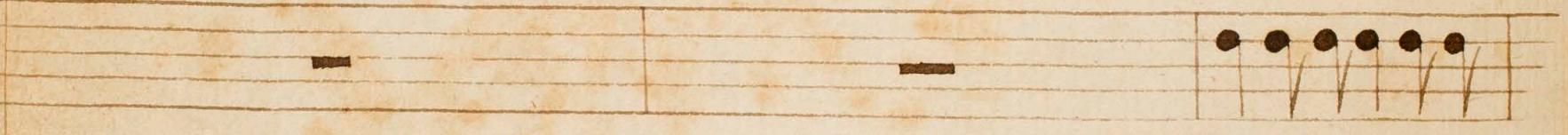
{Rep. For.}



HEAV'NLY



I Beheld and lo a great multitude which no man could number



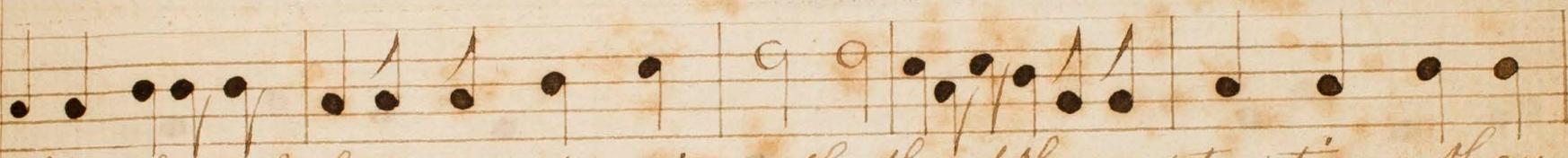
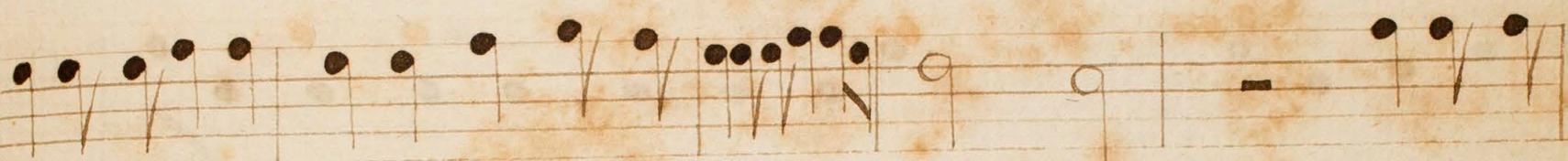
thousands of thousands and ten times



thousands of thousands and ten times

180

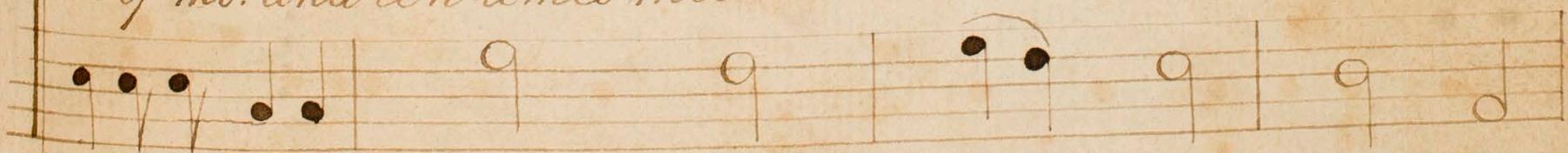
VISION.



stood before the Lamb and



th. of tho. and ten times thousands



187.

A handwritten musical score for three voices, consisting of six staves of music. The music is written in brown ink on aged, yellowed paper. The lyrics are written in cursive script below the music. The score includes a basso continuo line at the bottom.

The lyrics are:

they had palms in their hands and they cease not day nor night
saying holy ... holy ... holy Lord God Almighty which

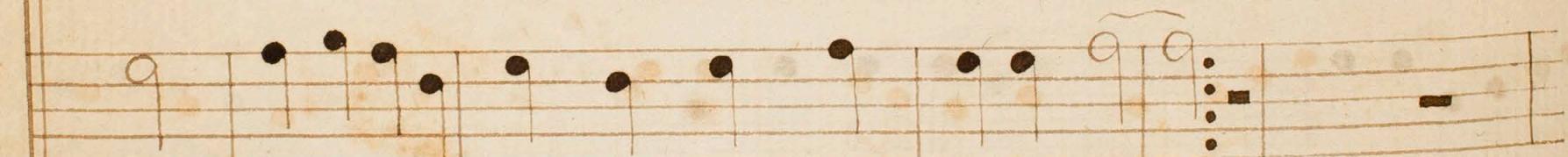
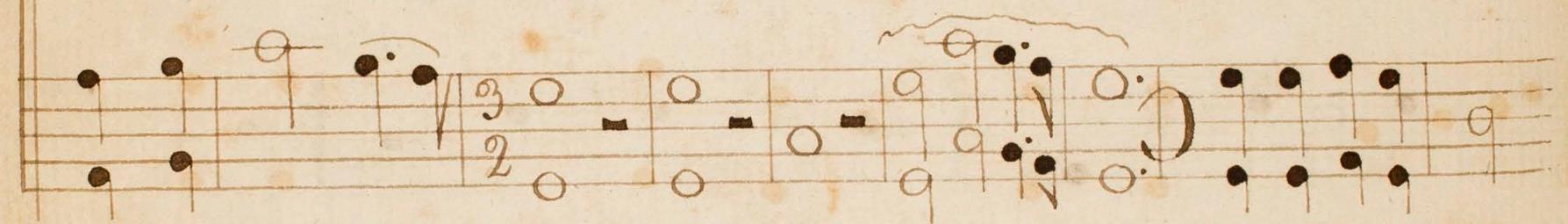
The music features various note heads, including solid black dots and open circles, with stems and beams. Measure numbers are present above the first two staves. The basso continuo line at the bottom uses a unique notation with vertical stems and horizontal dashes.

was and is and is to come which was ana is ^{a.} to come Ana I heard
was and is and is to come which was ana is ^{a.} to come Ana I heard
was and is and is to come which was ana is ^{a.} to come Ana I heard
was and is and is to come which was ana is ^{a.} to come Ana I heard

mighty Angel Fly ing through the midst of heavn Crying



with a loud voice wo. wo. wo. Be unto the Earth



by reason of the trumpet which is yet to sound



and when the

190



the great men and nobles rich men and poor.



The



last trumpet sounded



Bond and free gathered themselves together and cried to the rocks and



191-

mountains to fall upon them and hide them from the face of...

:S:

:S:

:S:

A handwritten musical score for four voices and piano. The score consists of eight staves. The top two staves are for soprano voices, indicated by '1' above the first staff and '2' above the second. The bottom two staves are for alto voices, indicated by '1' above the third staff and '2' above the fourth. The piano part is at the bottom, indicated by a large 'C' and a treble clef. The music is in common time. The vocal parts have vertical stems pointing down, while the piano part has vertical stems pointing up. Measures 1-4 are identical for all voices. Measures 5-8 show a melodic progression. The vocal parts end with a double bar line and repeat dots. The piano part ends with a final chord. The word 'Slow.' is written between the third and fourth staves.

wrath is come and who shall be able to stand

Slow.

C - | : |

C - | : |

C - | : |

C - | : |

and who shall be able to stand.

193-

Judgment.

A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of six staves of music with lyrics. The first two staves begin with "Hark! Hark you mortals hear the trumpet sounding loud the mighty". The third staff begins with "Hark Hark.". The fourth staff continues the melody. The fifth staff starts with "roar" and ends with "sounding loud ~". The sixth staff concludes with "Hark the Archangel voice proclaiming thou old time shall be ^{no} more His loud". The score includes various musical markings such as dynamic changes (e.g., *gs*, *mf*, *p*), tempo changes (e.g., *molto*, *agitato*), and performance instructions like "roar".

Hark! Hark you mortals hear the trumpet sounding loud the mighty

Hark Hark.

sounding loud ~

roar

Hark the Archangel voice proclaiming thou old time shall be ^{no} more His loud

194

Anthem By Morgan.

A handwritten musical score for an anthem by Morgan. The score consists of four staves of music. The first three staves are vocal parts, and the fourth staff is for the organ. The vocal parts are in common time, while the organ part is in 6/8 time. The music includes various note heads, stems, and rests. Handwritten lyrics are placed above the vocal parts:

- The top vocal part has lyrics: "See the purple banner flying".
- The middle vocal part has lyrics: "Trumpet His rends the Tomb".
- The bottom vocal part has lyrics: "Hear the Judgment Chariot".
- The organ part has lyrics: "The dead awake".

There are also two "roll" markings on the organ staff.

195-

Counter Solo.



Hear the sound of Christ victorious lo he breaks through

roll.



Yonder cloud midst ten thousand saints and Angels see the cru-

Coun. Treble Solo. Slow.



-cified shine} {Is that he who died on Calvery that was pierced with

Treble Solo Concluded.
Lively.

Spear Tell us seraphs you that wond'r see he rises through the air

Hail him

190

Treble

Slow.

Treble

Alto

Senor Hail him

Hail him O... yes tis Jesus Hallelujah Halle...

Very Lively.

O come quickly O com...!!!

Come quickly Halle-come Lord come

O come quickly

197.
Counter Solo. Slow.



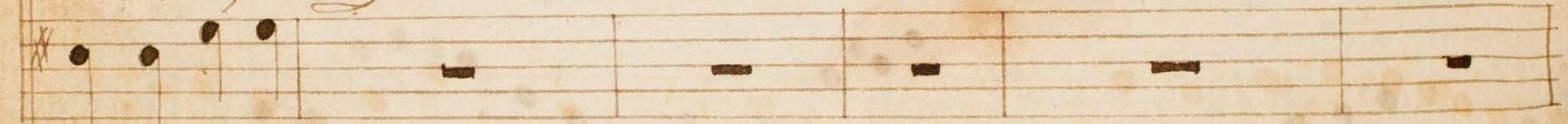
Happy Happy mourners Hap- mourners Hap. "Lo in clouds he comes".
Soft.



Now determin'd every evil to destroy All you nations now shall

view him smiling

sing him



Loud.



Songs of everlasting joy & now redemption long expected see in solemn



198-

Anthem.

Hallelujah welcome wel. bleeding Lamb. Now his merit by the harpers



199-

Anthem.

A handwritten musical score for a three-part anthem. The score consists of four systems of music, each with three staves. The top system begins with a soprano part, followed by an alto part, and a bass part. The lyrics for this section are: "Eternal deep resound Non resplendant shine his nail prints Every eye shall". The second system begins with an alto part, followed by a soprano part, and a bass part. The lyrics for this section are: "see the wound They who Pierc'd ^{him} shall at his appearance wail ... ap-". The third system begins with a bass part, followed by a soprano part, and an alto part. The lyrics for this section are: "They who pierc'd him shall this". The fourth system begins with a soprano part, followed by an alto part, and a bass part.

Anthem.

200



pearance wail Every Island Sea and Mountain Heaven



and Earth shall flee away All who hate him must ashamed hear the Trump



201

Anthem.



claim the day Come to judgment Com- III. Stand before the



Loud.



Son of man. Hark The archangel swells the solemn summons loud.



Hark

Anthem.

Sair the strong pillars of the vault of Heaven
Mark the shrill outcries of the guilty wretches

Princes see the graves apon
anguish stare thro their eyelids

Lively bright horror and amaring
Flames all around them

And the bones a rising.
While the living worm lies

Gnawing with in them.

203-

Counter Solo.



See the judges hand arising fill'd with vengeance on his foes

Brish.

Terry



Down to hell there's no redemption every christless soul must go Down

to hell



Loud.



depart depart depart you cursed into everlasting flaims



Treble Solo.

Verry Slow and Soft.

204

Brisk.

Bear the Saviors words of mercy come you rans^{on} sinners home Swift and joyful ^{in your} journey to the palace of your God.

Lively and Loud.

S. wonders

See the souls that earth despis'd in celestial glories move Hallelu. big with-

joy celestial hymn harmonious in ^{soft} symphony resound Angels seraphs harps and Trumpets

Adagio.

2

praising Christ's eternal love Hallelu. Halle. echoes through the realms of light.

1 2

swell the sweet Angelic sound Hail All mighty Hail All great eternal Lord Amen.

Vital

Treble

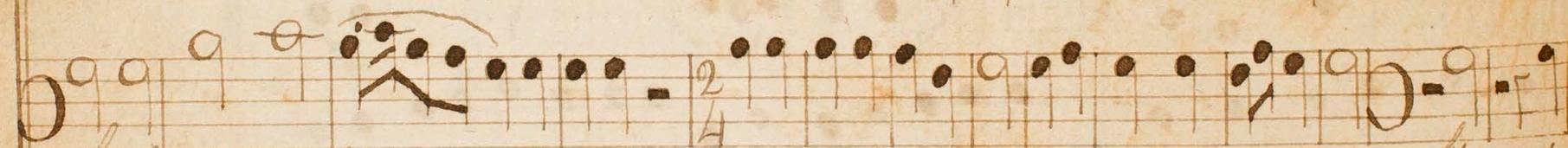


Vital Spark of Heavenly Flame

Trembling, Hoping, Singring, Flying



Quitch quit this mortal fram



Oh! the pain the bliss of DIS. NG. Cease fond nature cease thy strife and let me languish. Hark they

into life



206



Spark.

For

whether Angels say Sister Spirit come away

shuts my sight

Steals my senses

what is this absorbs me quite

Crescendo.Piano.

The world recedes it disappears

Draws my spirit. Tell me my soul can this be death.

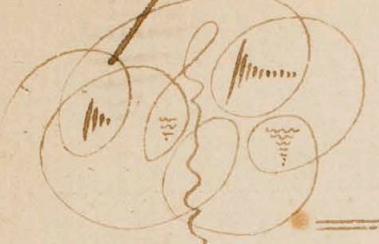
Hear me

S:

Draws my breath

S:

The world si.



Concluded.

Crescendo.

Ritacco.

ring

open on me with sounds terrific Send your wings I mount Fly O grave where

opens on my Eyes my ears

ring

Slow.

is thy victory

O Death where is thy sting

208-

